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JULY, 1948

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Switar ½"-f1.5 coated	160.42
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Yvar 1"-f2.5 coated	68.75
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Kodak Mag F1.9 coated, fitted case	169.33	
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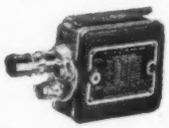

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Federal, 269, F6.3	39.50	32.00
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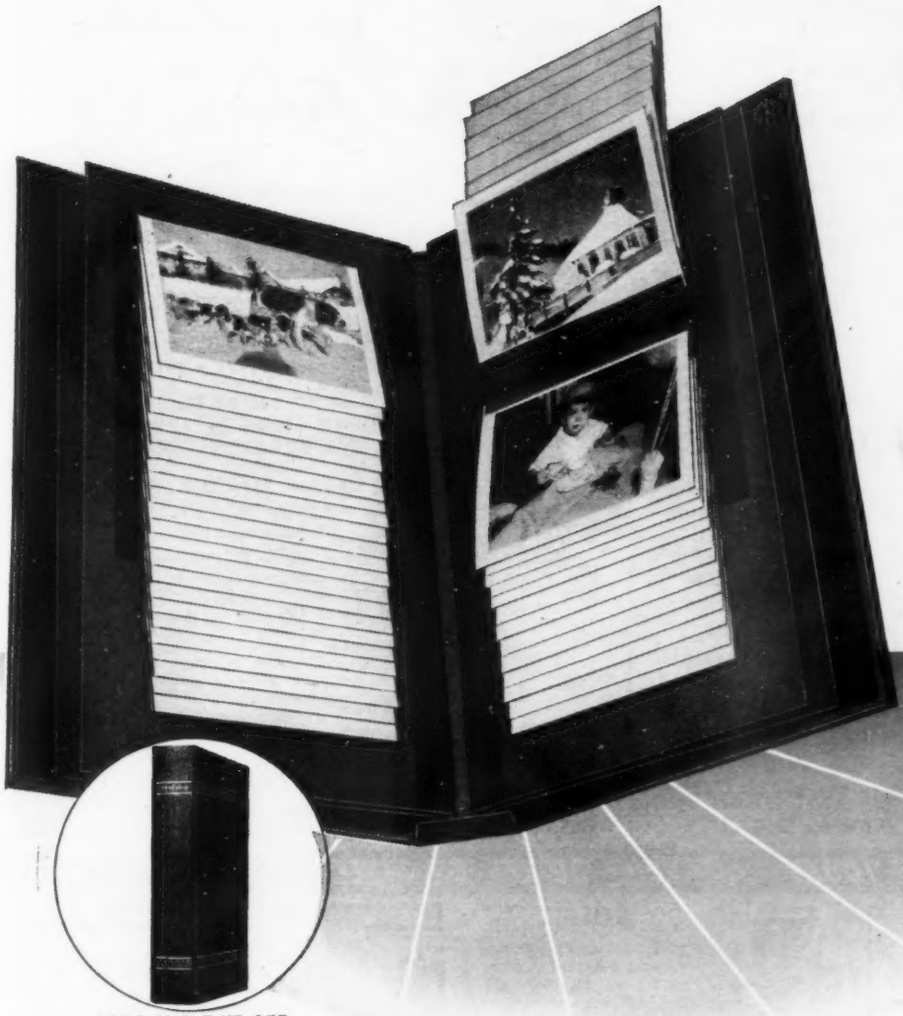

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8MM MOVIE CAMERA

THE NEW

Eumig C3

WITH PHOTO-ELECTRIC DIAPHRAGM CONTROL
ABSOLUTELY ELIMINATES INCORRECT EXPOSURE!

A built-in photoelectric-cell exposure meter semi-automatically coupled enables the diaphragm to be varied continuously as lighting conditions change, ***while you sight and shoot!***

NO MORE WASTED FILM!
NO MORE DISAPPOINTMENTS!
PERFECT EXPOSURES EVERY TIME!

PAYS FOR ITSELF IN FILM SAVINGS ALONE!

Also: automatically compensates for different film-emulsion speeds and for different shutter speeds.

$190 Tax Incl. Complete with spool & cable release

• Shutter speeds: either 8,16 and 32, or 16,32 and 64, optionally. • Lens 12.5mm. f1.9. • Shutter release: continuous, intermittent, or single-shot. • Cable-release connection. • Uses standard double-8mm. film, black-and-white or color. • Extra long-running motor spring. • Superbly built — aluminum-alloy housing — embodies latest technical advances and design. • Distinguished appearance — rich black finish — smart chrome trim.

FOR PERFECT MOVIES ***EVERY TIME*** it's the NEW EUMIG C3 with built-in Automatic Photo-electric Exposuremeter.
(P.S. And Remember: There's PLENTY OF FILM for EUMIG.)

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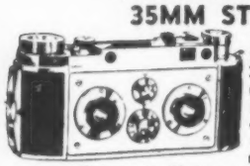
VERASCOPE F-40 35MM STEREO



New latest model 35mm. precision stereo camera with f3.5 lens, by world-famous Jules Richard. • Uses regular 35-mm. film. • Coupled range-finder. • Shutter to 1/250th second. • Automatic film transport. • Double-exposure prevention device. • May also be used for regular shots . . . with E. R. Case **$325**

Available Accessories: Viewer, printer, enlarger, etc.

FAMOUS-NAME BINOCULARS

ZEISS

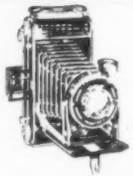
Light-weight, coated, center adjustment, with case.

6 x 30 Silvarem	$95
8 x 30 Deltrintem	$125
10 x 50 Dekarem	$200
15 x 60 Delfortem	$225
Standard-weight, individual adjustment, with case, 6 x 30 SilvAmar	$75

ZEISS-HENSOLDT

Light-weight, center adjustment, with case:
10x50 — $125. 7x56 — $125. 7x50 — $125.
6x42 — $70. 6x30 — $55. 7x42 — $110.
(Add 20% Federal Tax to Binocular Prices)

ROLFIX



A Dandy All-Round Job! Folding roll-film camera 2¼x3¼ (& 2¼x1⅝), #120 film, 4.5 Rodenstock lens, 1/150th sec. shutter.

$39.95

FILM ACCESSORIES

ROBOT CARTRIDGES (for model II or Luftwaffe) take-up or supply, ea. **$5.75**
AGFA-KARAT CARTRIDGES, ea. **60c.** Loaded with 12-exp. Ultra-Speed film **95c.** Panchromosa, **75c.**
FILM-PACK ADAPTERS 9x12 or 6x9, **$6.75.**
CUT-FILM HOLDERS 9x12, **$2.50;** 6x9 **$2.25.**

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Twin-lens focussing reflex, super-fast f3.5 lens, 1/100 sec. shutter, 12 pictures 2¼x2¼ on #120 film.

"You Get What You See"

Only **$49.75**

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Folding roll-film camera, f4.5 lens, 1/100 sec. shutter, 8 pictures 2¼x3¼ or 16 2¼x1⅝ on #120 film.

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Finest of the small double-8mm cameras, the Bolex L-8 shares with the other Bolex Cameras the famous heritage of Swiss Paillard craftsmanship.

Superb design—unusual features—dependable performance assure the making of consistently fine movies. Your authorized Bolex dealer will be proud to show you the outstanding Bolex L-8.

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STUDY UNDER THE DIRECT PERSONAL SUPERVISION OF MASTERS OF THE CAMERA!

To listen to a professional photographer talk, you'd think it was a tremendously complicated, technical business. Yet, after you learn only a few fundamentals, vou'll find there is no other occupation which offers you so much personal creative pleasure!

A MINIMUM OF THEORY . . A MAXIMUM OF PRACTICE

The men and women who are now studying (and our many successful graduates) all have told us that they were agreeably surprised at the BIP method of teaching. You start right in on your very first day, taking pictures. The technical details are explained *as they arise* . . . not in dry, preliminary lectures. You learn while *doing*.

While all courses are geared to the individual rather than to "classes", in general, you may figure your time as follows: 60% will be given to actual photographic practice; 25% to progressive assignments; and 15% to classroom demonstration.

DAY OR EVENING STUDY

Many of our students find that they can make outside money by taking a part time job and attending classes in off hours. The school also maintains an up-to-date list of nearby approved lodgings at moderate cost. The school plant itself is an immense building, located in a fine residential neighborhood.

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MERCURY II

—the candid with single frame as used in all Hollywood movie cameras. Coated f2.7 lens...82.90

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"Whenever we sell a Universal, we make a friend. Universal Cameras have many 'professional' features; they're priced right and take good pictures without fail."—B. A. and E. C. Ritz, Ritz Camera Centers, Baltimore, Washington.

"The best color shots I've ever seen." . . . "Nothing can touch it for color . . . even the background is crisp and sharp." . . . "The best color camera, American or foreign, that I've used, regardless of price."

When experts . . . camera fans who have tried them all . . . write such glowing tributes to Universal's Mercury II, it must have something special!

It has! It has single frame design, the same miracle single frame that all Hollywood movie cameras use. Result: the lens is 30% closer to the film; depth of focus is unparalleled; you don't even need a range finder.

Single frame is only one of a baker's dozen features you'll find in Universal's Mercury II . . . features that step up your fun, joy, pride in taking color shots. See it at any reliable dealer in America.

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UNIVERSAL'S BUCCANEER

35 mm. double-frame candid that rivals expensive imports. "Super-imposed-image" Range Viewer. Coated f3.5 lens, speeds to 1/300th sec. 65.00
Eveready carrying case 7.25

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"The expert's reflex at an amateur's price." 17 big features. UNIFLEX I—Coated f4.5 viewing, f5.6 taking lens . . . 55.00. UNIFLEX II—Coated f3.8 viewing, f4.5 taking lens . . . 75.00.
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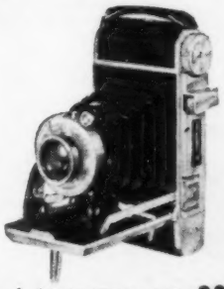

New! UNIVERSAL'S ROAMER

More "good picture" features in one folding camera than any other available. ROAMER I—Coated, color corrected lens . . . 29.75. ROAMER II—Coated f4.5 lens, speeds to 1/200th 48.00
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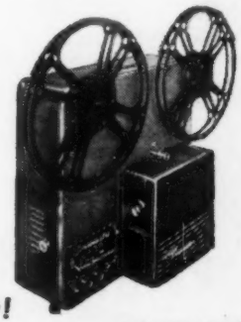

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Best buy in 16 mm. sound projectors. Combines 24 features formerly available only at much higher prices. Reel capacity, full hour . . . 350.00

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Keep Your Camera SAFE!

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	Clipper	Eveready	C256	4.25
Argus	Models A, A2, A2F	Deluxe Eveready	C174	7.25
	Minca	Eveready	C175	3.75
	Models C2 and C3 Synchro	Deluxe Eveready	C234	8.50
	Argoflex, Model E	Deluxe Eveready	C288	8.00
Bell & Howell				
	Filmo Double 8	Holster	C152	6.50
	Filmo Double 8	Deluxe Compartment	C154	15.00
	Filmo Double 8	Deluxe Eveready	C156	9.50
	16mm Filmo Autoload	Holster	C160	7.50
Contax	Model III	Deluxe Eveready	C260	11.50
	Model II	Deluxe Eveready	C360	11.00
G E	Model PR 1 Meter	Deluxe Holster	C268	2.00
	Model PR 1 Meter	Deluxe Eveready	C269	2.25
Keystone				
	8mm, K8-K22	Holster	C146	7.00
	16mm, w/F:3.5 lens	Holster	C148	9.50
	16mm, w/F:1.9 lens, also for Cinklox	Holster	C150	10.00
	8mm, K8	Deluxe Eveready	C246	8.50
Kodak	Brownie Reflex Synchro	Deluxe Eveready	C257	3.75
	New Duoflex	Deluxe Eveready	C363	3.95
	Flash Bantam F:4.5	Deluxe Eveready	C123	8.00
	Retina I-II	Deluxe Eveready	C115	8.00
	Model "35"	Deluxe Eveready	C124	9.00
	Model "35" with Rangefinder	Deluxe Eveready	C274	10.00
	620 Vigilant	Deluxe Eveready	C252	8.00
	620 Mon. Kod-or Vig. Super	Deluxe Eveready	C253	8.50
	Cine Model 8/20-25	Deluxe Eveready	C108	11.00
	Cine Model 8/90 Magazine	Deluxe Eveready	C263	11.00
	Cine Model 8/90 Magazine	Holster	C261	8.50
	Cine Magazine, 16mm	Holster	C127	9.00
	Cine Model 8/20-25	Holster	C106	8.00
	620 Vigilant or Jr.	Holster	C237	6.50
	620 Monitor or Tourist	Holster	C241	6.75
Perfex	Models 55 and Deluxe	Deluxe Eveready	C248	8.50
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Revere	8mm, Model 88, F:2.5 lens	Holster	C279	7.50
	8mm, Model 88, all lenses	Deluxe Compartment Eveready	C281	15.00
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	Turret, Model 99, all lenses	Deluxe Holster	C283A	11.00
	Magazine, Model 70	Holster	C284	7.50
	Magazine, Model 70	Deluxe Eveready	C285	9.50
	Turret 8mm Magazine	Deluxe Compartment	C365	15.00
Universal				
	Cinemaster II, F:1.9 lens	Holster	C270	9.00
Voightlander				
	Bessa	Deluxe Holster	C226	7.50
Weston	Master II Exposure Meter,	Deluxe Holster	C224	2.25
	Master II Exposure Meter,	Deluxe Eveready	C225	2.35

Russet Elk Tan Cowhide Zipper Pouches With Shoulder Straps

Model	No.	Price
Bullet, Bantam size; 3¼x4¾x1⅜"	C800	3.00
Ansco Clipper, Bell Howell 8mm size, 4¼x5⅞x2"	C802	3.50
Kodak 620, size, 3⅝x6½x2"	C803	3.75
Kodak 616, size, 3¾x7¾x2"	C804	4.00
Cine Eight, size, 4¾x6¾x2"	C806	4.50
Revere Magazine and Turret, size, 4½x6½x2½"	C807	4.75
Reflex, size, 4¼x6¾x2"	C808	5.00
Vigilant, Monitor 620 and Tourist, 4¼x7¼x2"	C809	4.00
Vigilant, Monitor 616, size, 4⅜x8¼x2"	C810	4.25

SPECIAL KARI-ALL BAG

Four roomy pockets for camera and accessories. Russet tan buffed cowhide, full zipper opening, welted seams, shape-retaining bottom, protected with brass studs. Size 8x10x3". No. C701. Regularly 6.50 Special Only..... **4.95**

The Press Camera Gadg-it Bags

Large enough for your "23"-"34" or "45" and accessories.
No. C906 24.50
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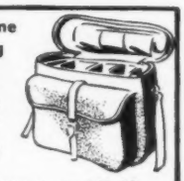
No. C908 — 10x12x5" 38.00

"Mini" Lifetime Gadg-it Bag



Designed for your "35"-"620"-8 or 16mm or reflex camera and accessories. 8x8½x3". No. C926 16.50.

Other sizes at $11.00 to $21.00

Diamond Protection

For your favorite light meter or projector. See listing in table at left.

SUPER GADG-IT BAG

Big "enuff" for all your stuff. Holds your 4x5 Press-type Camera tripod 'n' everything. Really super.

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For Color or Black-and-White

f7.7 achromat lens. Focusing mount. 3 lens openings: f16, f11, f7.7. Daylight loading 35 mm. cartridges. Built-in tripod socket. Automatic exposure counter.

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FLASH ATTACHMENT, INCLUDING 4 SYLVANIA PRESS 40 FLASH BULBS $4.50

The SPARTUS "35" (Not Illustrated) $12.50 tax included.

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TWIN-LENS REFLEX CAMERA

You See the Picture Before You Take It

Designed for easy, instant use—no adjustment, no focusing. Just frame the picture in the big groundglass view finder and click the shutter. 12 full size 2¼ x 2¼ contact prints with every roll of No. 120 film. Complete with shoulder strap.

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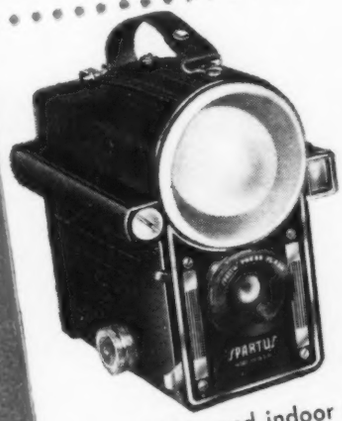

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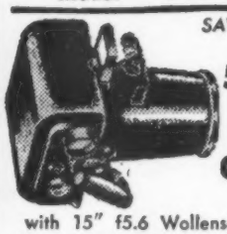
NATCO 16mm Sound and Silent Projector. 750 Watt Lamp. 2000 foot Capacity. 2" f1.6 Lens. Formerly Sold for $469.00.

Demonstration Model **$259.00** Postpaid



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5 x 7 F8 AERIAL CAMERA

with 15" f5.6 Wollensak Telephoto Lens, Cost the Gov't over $800.00. Use the camera for ground work too! Use the lens in Speed Graphic or Graflex Cameras.

Complete with case

Brand New **$129.00** shpg. wt. 35 lbs.

4x5 PACEMAKER CROWN & SPEED GRAPHICS

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4 x 5 Crown Graphic Outfit **$213.94** 4 x 5 Speed Graphic Outfit postpaid **$249.54**

SAVE $24.64

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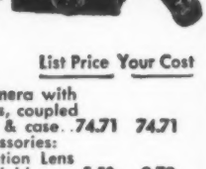

	List Price	Your Cost
ARGUS C3 Camera with f3.5 coated lens, coupled R.F., flash gun & case	74.71	74.71
Suggested accessories:		
Dural Combination Lens Shade & Filter Holder	5.50	2.79
Set of 3 Optical Filters @ 2.75	8.25	1.99
12 Rolls Plus X, 36 exposures, slightly over-dated but hermetically sealed for lasting freshness	12.96	4.89
VOKAR 150 Watt Slide Projector	15.50	7.89
Total Value	116.92	

Brand New All for Only **$92.27**

BOLEX H-16 16mm Turret MOVIE CAMERA

with f1.5 Wollensak Lens, 100 foot capacity, Critical Focusing. All speeds 8 to 64 frames per sec. Reverse and Still Filming.

Exc. Cond. **$235.00** Postpaid

35mm CAMERAS

CONTAX III, f2 Sonnar, exc	$269.50
CONTAX III, f2.8 Tessar, LN	245.00
CONTAX II, f2 Sonnar, exc	239.50
CONTAX I, f2 Sonnar, exc	149.50
CONTAX I, f3.5 Tessar, exc	125.00
LEICA G, f2 Summar, LN	219.50
LEICA 3C, f1.5 Xenon, LN	375.00
LEICA A, f3.5 Elmar, good	54.50
LEICA C, f3.5 Elmar, exc	99.50
LEICA D, f2 Summar, exc	125.00
LEICA D, f2.5 Hektor, exc	115.00
LEICA 3B, f3.5 Elmar, LN	215.00
LEICA 3C, f2 Summar, LN	269.50
LEICA 3C, f3.5 Elmar, LN	239.50
LEICA 3C, f2 coated Summitar, New	448.00
DOLLINA II, f2.9, coupled R.F., exc	59.50
TENAX I, f3.5 Zeiss, LN	59.50
SUPER BALDINA, f2.8 Tessar, LN	95.00
KODAK RETINA I, f3.5 Xenar, good	35.00
KODAK RETINA Ia, f3.5 Ektar, LN	69.50
ARGUS C3, f3.5 coated, case, gun, New	74.71
ARGUS C3, f3.5, gun, LN	54.50
BOLSEY, f3.2 coated, coupled R.F., New	50.63
MERCURY II, f2.7 coated, LN	44.50
KODAK 35, f3.5 coupled, LN	55.00
ARGUS A2, f4.5 coated, case, New	37.58
ARGUS A2, f4.5 coated, LN	27.50
ARGUS A2, f4.5 lens, exc	19.50
KODAK 35, f4.5 coated, synchro shutter, New	57.72
KODAK 35, f3.5 coated, coupled R.F., synchro shutter, NEW	86.58
PERFEX 55, f2.8, coupled R.F., exc	49.50
ADOX II, f2.9 Schneider, Compur, List $98.00 New	49.89
VOIGT, VITO, f3.5 Skopar, LN	59.50
IKONTA 35, f3.5, synchro shutter, Case, New	93.90
CLARUS, f2.8 coated, coupled R.F., LN	59.50
VOKAR, f2.8 coated, coupled R.F., LN	59.50
PERFEX 22, f3.5 Lens, exc	39.50
KODAK 35, f4.5, case, LN	32.50
KODAK EKTRA, f1.9 Ektar, case, extra magazine back, Total Value over $600.00, LN	395.00
BALDINA, f2.8 Tessar, exc	55.00
JUBILETTE, f2.9 Trioplan, exc	45.00
KODAK BANTAM, f4.5 K.A. Special, LN	35.00

ROLL FILM CAMERAS

KODAK MEDALIST, f3.5 coated, LN	149.50
SUPER IKONTA BX, f2.8 Tessar, built-in meter, LN	249.50
SUPER IKONTA B, f2.8 Tessar, LN	165.00
SUPER IKONTA A SPECIAL, f3.5 Tessar, coupled R.F.E.R. case, New	194.90
SUPER IKONTA A SPECIAL, f3.5, LN	139.50
IKONTA C, f3.5 Zeiss, Case, LN	72.50
IKONTA C, f4.5 Zeiss, Case, New	90.90
IKONTA B, f4.5 Zeiss, Case, New	81.90
IKONTA B, f3.5 Tessar, Case, New	105.00
WELTUR, f2.8 Xenar, coupled, LN	110.00
IKONTA B, f4.5 Zeiss, LN	54.50
IKONTA A, f4.5 Zeiss, LN	49.50
IKONTA A, f3.5 Zeiss, exc	52.50
ENSIGN, f4.5 Tessar, coupled R.F., LN	97.50
VOIGT. BESSA 66, f3.5 Lens, LN	57.50
VOIGT. BESSA 46, f3.5 Lens, LN	57.50
FOTH DERBY, f3.5 exc	22.50
VOIGT. BESSA, f3.5 Helomar, coupled R.F., Case, New	125.00
S.S. DOLLY, f2.9 Cassar, Case, LN	59.50
Case, New	312.50

SAVE ON

COUPLED RANGEFINDER 35mm CAMERA OUTFIT

	List Price	Your Cost
PERFEX 101 Camera, f4.5 Coated Wollensak Lens, Coupled Rangefinder	39.99	39.99
Genuine Leather Eveready Case	7.50	4.89
Set of 3 Optical Glass Filters; Combination Sunshade & Filter Holder	9.00	4.89
Total Value	56.49	

Brand New Complete **$49.77** Postpaid

NEW KODAKS

KODAK TOURIST, f4.5 coated synchro shutter, New	71.00
KODAK MEDALIST II, f3.5 coated, E.R. case, New	312.50
VIGILANT JR. 620, Kodet lens	20.20
VIGILANT 620, f6.3 lens, synchro shutter	42.14
VIGILANT 620, f4.5 ctd. lens, synchro shutter	61.18
FLASH BANTAM, f4.5 ctd., synchro shutter	57.72
DUAFLEX, Kodet lens, synchro shutter	13.49
FLASH BROWNIE 620	12.08
BROWNIE REFLEX, synchro shutter	9.49
BROWNIE TARGET 620	6.04
BROWNIE TARGET 616	6.61
BABY BROWNIE SPECIAL	3.16

SAVE ON

16mm MOVIE CAMERA OUTFIT

	List Price	Your Cost
Keystone A 7 Camera with f2.5 coated Woll. Lens	74.50	74.50
Genuine Leather Holster Case	10.00	6.89
Kodachrome Type Kit consists of Comp. Sunshade and filter holder, Type A, Haze and Photoflood Filters	8.50	4.49
Total Value	93.00	

Brand New **$85.88** Postpaid

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ROLLEICORD, f4.5 Zeiss, exc	85.00
ROLLEICORD, f3.5 Zeiss, LN	105.00
ROLLEICORD IIA, f3.5 Zeiss, LN	135.00
IKOFLEX III, f2.8 Tessar, LN	269.50
IKOFLEX II, f3.5 Tessar, LN	169.50
IKOFLEX I, f3.5 Zeiss, Case, New	126.00
IKOFLEX I, f3.5 Zeiss, Case, LN	95.00
KODAK REFLEX, f3.5 coated, synchro shutter, case, LN	99.50
KODAK REFLEX, f3.5 coated, synchro shutter, case, New	137.92
CIROFLEX, f3.5 coated, New	76.98
ARGOFLEX, f4.5, LN	44.50
ARGOFLEX, f4.5 coated, Case, New	69.63
VOIGT. FOCUSING BRILLIANT, f3.5 Skopar, LN	49.50
EXAKTA A, f2.8 Tessar, exc	79.50
EXAKTA A, f3.5 Tessar, exc	59.00
EXAKTA B, f2.8 Tessar, LN	129.50
KINE EXAKTA, f2.8 Tessar, List $325.00, New	275.00
MIROFLEX, 9x12, f4.5 Tessar, exc	74.50
R.B. GRAFLEX B, 2¼x3¼, f4.5 coated Ektar, F.P.A., New	157.50
R. B. GRAFLEX B, 2¼x3¼, f4.5 K.A., F.P.A., LN	89.50
R.B. GRAFLEX B, 2¼x3¼, f4.5 coated Ektar, F.P.A., LN	119.50
R. B. SUPER D GRAFLEX, 3¼ x 4¼ f4.5 coated Ektar, Automatic Diaphragm, Built-in Flash, F.P.A., New	244.78

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FR REPORTER, 2¼x3¼, f6.3 Zeiss Tessar, exc	55.00
BUSCH PRESSMAN, 2¼x3¼, f4.5 coated Wollensak, Kalart R.F., King Sol Gun, LN	139.50
BUSCH PRESSMAN, 2¼x3¼, f4.5 coated Raptar, exc	99.50
BUSCH PRESSMAN, 2¼x3¼, f4.5 coated Ektar, Synchro Shutter, Kalart R.F., Focuspot, LN	149.50
BUSCH PRESSMAN, 2¼x3¼, f4.5 coated Ektar, Synchro Shutter, Kalart R.F., Optical Finder, New	196.88

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PACEMAKER CROWN GRAPHIC, 2¼ x3¼, f4.5 coated Ektar, Synchro Shutter, Kalart R.F., Graflex Gun, New	251.25
LINHOF TECHNIKA, 9x12, f4.7 Ektar, 9cm f8.7 Laack Wide Angle, LN	259.00
LINHOF TECHNIKA, 3¼x4¼, Graflex Back, No Lens, exc	175.00
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CINE KODAK 8-20, f3.5 K.A., exc	32.50
CINE KODAK 8-25, f2.7 coated, New	64.17
CINE KODAK 8-60, f1.9 K.A., exc	59.50
KEYSTONE K8, f1.9 Wollensak, exc	59.50
KEYSTONE K22, f2.5 coated, New	67.50
BRISKIN, Magazine, f2.5 coated Reduced from $99.50, New	79.95
B&H SPORTSTER, f2.5 coated, New	102.61
B&H TRI-LENS, Turret, ½" f1.9 T. H. Cooke, 1½" f3.5 Telephoto, Critical Focuser, Combination Case, exc	219.50
B&H TRI-LENS, Turret, f2.5, New	168.64
BOLEX L8, f2.8 Yvar, Case, LN	99.50
BOLEX L8, f2.8 Yvar, Case, New	139.48
BOLEX H8, Turret, f1.9 Berthiot, New	315.00
BOLEX H8, Turret, f1.9 Wollensak, LN	275.00

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KODASCOPE 8-90, 750 Watts, Case, New	175.00
KODASCOPE 8-90A, 750 Watts, Case New	185.00
KODASCOPE 8-33, 500 Watts, New	78.00
DE JUR, 750 Watts, LN	98.00
DE JUR, 750 Watts, New	139.50
AMPRO A8, 500 Watts, Case, LN	115.00
AMPRO A8, 500 Watts, Case New	168.00
KEYSTONE C18, 300 Watts, New	34.50
KEYSTONE R8, 500 Watts, New	74.50
KEYSTONE 108, 750 Watts, New	138.50
B & H PICTUREMASTER, 750 Watts, Case, New	262.50
B & H FILMOMASTER, 400 Watts, Case, New	187.50
UNIVERSAL CINEMATIC, 750 Watts, LN	99.50
UNIVEX, exc	9.95

16mm MOVIE CAMERAS

MAGAZINE CINE KODAK, f1.9, Case, LN	155.00
MAGAZINE CINE KODAK, f1.9 coated, New	175.00
BOLEX H-16, Turret, f1.9 Wollensak, LN	235.00
BOLEX H-16, Turret, Built-in Frame Counter 1" f1.4 Switar, New	466.25
B&H 70DA, 1" Wollensak, 2" f3.5 T.H. Cooke, 6" f4.5 Tele Xenar, Turret Finder, Case, LN	375.00
B&H 70A, f3.5 T.H. Cooke, Case, exc	69.50
B&H AUTOLOAD, f1.9 coated lumax, Case, exc	299.00
VICTOR 4, Turret, Brand New	160.00
CINKLOX, f2.5 coated Wollensak, New	76.15
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16mm SOUND PROJECTORS

AMPRO YSA, Sound & Silent, LN	269.50
AMPRO PARAMOUNT 20, Sound & Silent, LN	375.00
AMPRO PARAMOUNT 20, 750 W, New	510.00
AMPRO CENTURY 5, 750 Watts, New	395.00
AMPRO CENTURY 10, 750 Watts, New	460.55
MOVIE MITE, All in one case, LN	169.50
B&H 179 G, 750 Watts, Case, New	495.00
VICTOR LITEWEIGHT, 750 Watts, New	375.00
VICTOR LITEWEIGHT, Sound & Silent, LN	295.00
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16mm PROJECTORS

KEYSTONE K160, 750 Watts, Cordomatic, New	119.50
KEYSTONE C26, 200 Watts, New	29.95
KEYSTONE K160, 750 Watts, Cordomatic, LN	89.50
KODASCOPE 16-20, 750 Watts, Cordomatic, Case, New	225.00
VICTOR 20, 500 Watts, Case, exc	95.00
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B&H DIPLOMAT, 750 Watts, Case, New	273.30
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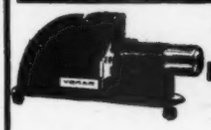

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ALL-METAL SLIDE FILE	3.25
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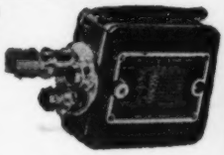

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PRESS

By A. J. Ezickson

ALONG the world's scattered "danger' fronts, some real, some threatening' the news cameramen move, focusing their cameras on history-making events. In Palestine, where danger was real, the news shooters moved with both sides, the Jews and the Arabs. Though they had the good will of the opposing forces, they were within range of snipers' bullets and mortars and were often on the spot when the firing was heaviest. At Kaetel, a strategic Arab village on the Tel Aviv-Jerusalem "life-line" highway, which was taken and retaken by both sides, the news photographers were the invited guests of the contenders to record the victory when each one attained the ascendancy. The photographers often were the sole outsiders to tell the world which side had claimed the town. That happened on the Jews' third retake of the village. Tom Fitzsimmons of the AP, a veteran camera-toting campaigner in Palestine, gave eye-witness testimony to the fact that the Jews were holding the town, after the world had long been bewildered by the conflicting claims of victory by both sides. It was nothing unusual for Jim Pringle, another AP'er, to count bullet holes in the windshield of his jeep after trips around the Jerusalem battle areas. Another group of cameramen hanging around a public information booth in Jerusalem had a narrow escape when a two-inch mortar shell landed 15 feet away. Fortunately for them the shell was a dud.

These ten pert damsels competed in the finals of the Chicago Press Photographers Association annual ball recently for the title of "1948 Photo Girl." They are, from left, Joan Jenkins, Celeste Ravel, Jan Tellander, Noralene Davis, Kathleen Ring, Yvonne Turner, Peggy Jo Schermer, Joan Dupree, Joyce Thorsen, and Lois June Nettleton. Miss Thorsen, 19, second from right, won the competition, including a free trip to Hollywood.

Miles away in the darkening middle European area, photographers scurried around, recording the new history and meeting strange hazards. The following incident is one illustration of what the lensman contends with. In Vienna, recently, AP photographer Eric Lessing was held under armed guard by the Russians for more than two hours. Lessing, along with correspondent G. K. Hodenfield, was held on the suspicion that Lessing had taken pictures of the Soviet roadblock. Some of Lessing's film was confiscated and the newsmen were warned that no pictures ever were to be taken in the Russian zone by American photographers. They were traveling in a jeep with U.S. military license plates when they were stopped at the roadblock. The Russian officer insisted they could not leave because Lessing had been seen taking pictures. They were told they would have to wait until an officer arrived from Russian headquarters in Vienna. Two hours later a telephone call came through and they were told they could leave after surrendering Lessing's film. The photographer gave the officer a roll of film and the newsmen were released.

* * *

THE origin of the word "Cheesecake," which has become a familiar synonym for female gams, has been a puzzler, until an old-timer in the picture business came along and explained it. He's Charles L. Mathieu, a veteran press photographer and now editor of MGM News of the Day, who vouches for the colorful expression's history. Says Mathieu: "In the past few years I have read, in various publications, articles dealing with the origin of 'Cheesecake,' a word synonomous with pictures of women's legs. None of them reveal how this colloquialism originated. So here is the full story. Back around 1912–1913 the present International News Photos was being created. Mr. Hearst had ordered all Hearst newspaper photographic departments under the control of E. B. Hatrick and in New York I was selected to get out the first 'Fast Mail Service,' a daily service of news pictures. The man in charge of the photographic department was A. E. Wallace. Our office was in the old Rhinelander building in downtown New York, and Wallace had a secretary or office worker in a wholesale cheese company somewhere in the neighborhood. This girl, who was very attractive, would come over and meet Wallace in the office. She had extremely attractive gams, and as this was the day when long skirts were worn, any excuse to make pictures for the newspapers revealing pretty legs was welcome. When an opportunity to stage one of these photographs came up, Wallace's girl always was used as a model

Max Winter, right, of Indianapolis, Indiana, an Acme Newspictures photographer, sailed from New York in April on the Mauretania for an assignment in the Paris bureau. He is being photographed by Art Green, another INP photographer.

(*Continued on page* 148)

The MAGAZINES

By A. R. Sutherland, Jr.

Executive Secretary of the American Society of Magazine Photographers

MORE ON HOW TO BEGIN. Last month we started telling some of the methods used by today's leading magazine photographers to break into the profession. We wound up the account with a notation to the effect that the methods, if any, could be called "methods" only out of kindness. Here's more evidence:

ALAN GOULD says he and his wife were planning a trip to Central America and thought it would be nice to take along a camera. They bought the camera but never took the trip. So what could he do but at least take a few pictures with the thing. It so entranced him he's been at it ever since. To prepare himself for such a career, however, he had studied hard at being an actor, director, salesman, expediter, writer, vaudeville performer, etc. . . . .

"There were other things, too," he says, "but who can remember everything?"

HARRY PENNINGTON JR. started out as a petroleum engineer (Reg. No. 4401, Texas), which seems to us about as far as you can get from photography. But then he got married and had a few children. So naturally he had to buy a camera to record the antics and growth of his tribe. And then he found it was a handy way to record the development of certain oil field construction projects as well. Finally he was devoting all his time to photographing the antics of children and oil wells until his offspring grew up and left him with only the dingy old wells. From that point on he branched out to more and more diverse fields and today he's one of the finest magazine men in the Southwest.

GEORGE HOYNINGEN-HUENE shot straight for his goal by becoming in rapid succession an interpreter, clerk, restaurant manager, lumber inspector, salesman (seems everyone tries this one sometime during life), movie extra, textile designer, decorator, and fashion artist. Having learned the fundamentals of these professions, it was only a matter of starving a bit before making a living at photography. What he did actually was to work on sets for *Vogue* in Paris as a fashion designer and decorator until one day he just asked to make a picture himself. That did it.

SPRAGUE TALBOTT spent his time as a trader on the floor of the Los Angeles Stock Exchange, a job which, like petroleum engineering, seems as remote from photography as possible. Then he too got married and had a few children. So naturally he had to buy a camera to record the antics and growth of his tribe. This is beginning to fall into a familiar pattern. The ending closely parallels the story of Harry Pennington—pictures of kids led to other attempts with the camera, which in turn led to more and more until finally Sprague was able to make a very comfortable living from the little box with the glass in front.

And BERNARD HOFFMAN began to wonder at an early age what he was doing as an office boy when, because the local druggist

(*Continued on page* 184)

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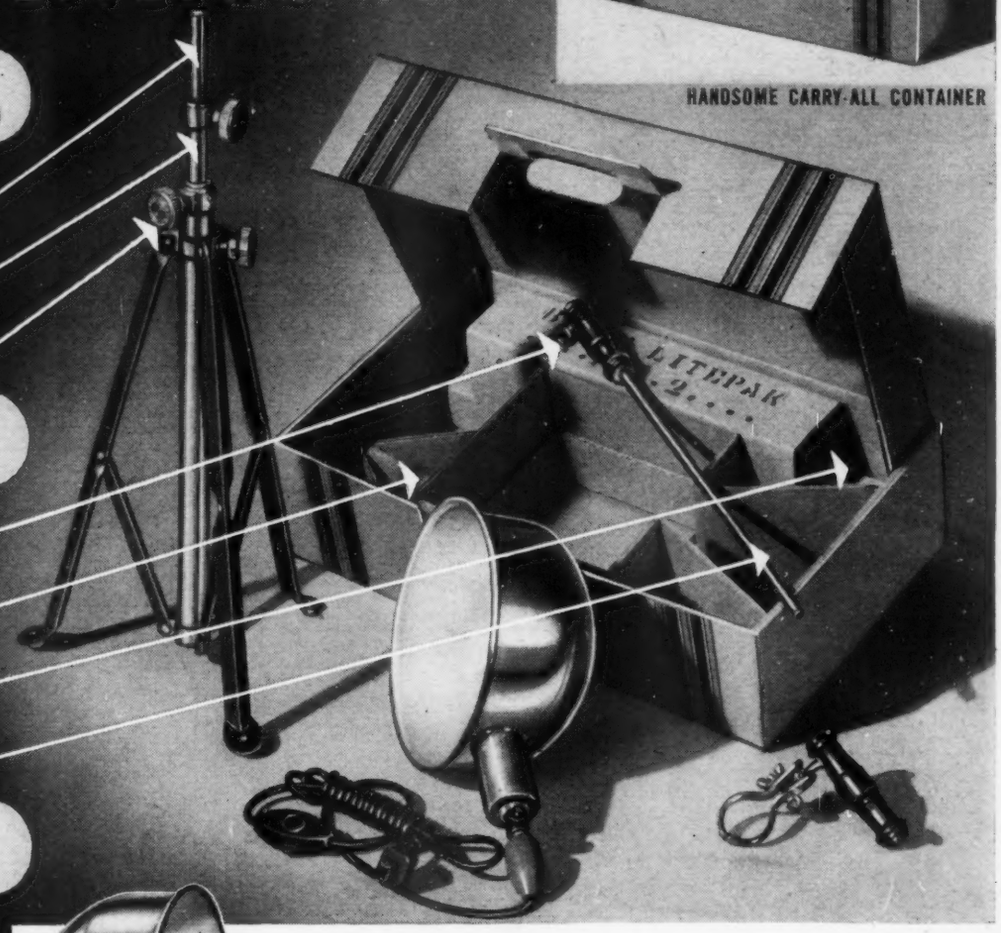

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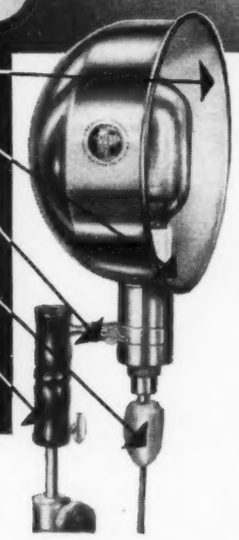

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Kodachrome Sound Dup. film 16mm x 400'	per roll	9.95
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Kodabromide A-4, A-5, LW, 4¼"x825'	per roll	$1.00
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CONTACT PAPER

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SW, Glossy 14 x 17 #3	per gross	4.60
SW, Glossy #0, 1, 4,SM, #2, 3 20 x 24	per 1/2 gross	4.65
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Reflex Copy 17x22	per gross	5.40
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CAMERAS

GSAP 16mm Electric Movie Cameras as used by the armed forces. Suitable for time-study continuous action, scientific and industrial applications.

GSAP 16mm used, without lens	$12.75
GSAP 16mm used, complete with F 3.5 1⅜" lens	22.75
GSAP 16mm with F 3.5 1⅜" lens, new	$29.00
GSAP 16mm converted and ready for amateur use, complete with Viewfinder, coupling cord, battery and DeLuxe Carrying Case	$54.00
F 8 Aerial Camera 5x7 complete with Wollensak F 5.6 15" lens and Carrying Case	$119.00

A Sensational Value
HEATLESS FORCED-AIR DRYER

Takes any print to 29½" x 21"

Prepared dryer blotters between wire screen grids are compressed to dry prints quickly and uniformly. GE AC motor fan forces air circulation. Glossies dried on ferrotypes. Shipping wt. 420 lbs. crated. Govt. cost over $500.00.

OUR PRICE **$49.50**

ACCESSORIES

Compact Studio Tripod stand extends from 26½" to 53", complete with tilting top, new	$19.50
Crown Type Tripod extends from 15" to 41", all brass fittings, made to Gov't specifications, new	5.25
Canvas Carry-all Gadget Bag, heavy duty, special at	.49
LaSalle illuminated slide Viewer, reg. $8.95; Spec.	2.95
Kimac Master Viewer for slides up to 2¼ x 2¼, reg. $22.75; Spec.	13.50
Leudi Exposure meter, case, reg. $2.15; Spec.	.79
Expophot Exposure Meter, reg. $3.25; Spec.	2.95
Queenie Spot Light, reg. $15.95; Spec.	7.95
Precision Range Finder, Reg. $8.75; Spec.	5.95
Hollis 8—16mm, Splicer, Reg. $5.55; Spec.	3.29
Bell and Howell Splicer for 8 or 16mm	15.50
Plastic Cut Film Developing Hangers, 8 x 10 size, six for	1.00
Graflex 8 x 10 Pressure Type Cut Film Holders, printing or proofing frame new, each $.95; six for	5.50
Bester Opaque Projector Holders, copy up to 4¾" x 5" Projection image is brilliantly illuminated, Reg. price, $39.50; Spec.	19.50
Ace Hard Rubber Tank, suitable for 5 x 7 or 8 x 10, complete with floating cover, Reg. $11.65; Spec.	6.95
Morton Projector for 2 x 2 slides, complete with Kollmorgen 5" F 3.5 triple Anastigmat lens	21.95
Morton Projector with standard lens	15.95
See Sharp Focusing device for enlarging, Reg. price, $3.20; Spec.	1.45
B. W. Hydro Agitator	3.98

PROJECTION LAMPS

100 watt T8 single contact bay.	$ .90
100 watt T8 double contact bay.	1.00
150 watt T8 single bay.	1.39
150 watt T8 double contact bay.	1.46
300 watt T8½ single contact bay.	2.40
300 watt T10 medium prefocus	2.72
500 watt T10 medium prefocus	3.74
750 watt T12 standard med. prefocus	4.20
1000 watt T12 medium prefocus	6.35

NEW REELS & CANS (Metal)

8mm 300' reel and can (plastic)	$ .85
8mm 300' reel and can (metal)	1.10
8mm 400' reel	.49
8mm 400' can	.49
16mm 400' reel	.49
16mm 400' can	.49
16mm 1200' reel	1.50
16mm 1600' reel	2.50
16mm 1600' can	2.00

Slightly used 16mm 400 ft. reels, Specially priced 12 for $2.95

8mm Stora-Chest—Set of 5 8mm 300 ft. reels, complete with compact Metal Chest; Reg. $3.25; Special 2.25

SUPER SPECIAL
GUARANTEED PANCHROMATIC ROLL FILM
120 116 127 620 616
10 for $1.00 any size

Popular Rocket Camera — 6 Rolls #127 Film — 16 pictures to roll — Eveready Case $2.49

MOVIE LENSES

METAR—the FIRST

NOW — a complete wide-angle lens for 8mm—not a supplementary lens

A complete f:2.5 lens of 7mm focal length, the Metar is an anastigmat lens designed for all 8mm cameras using the standard "C" mount. Fits other cameras through use of an adapter. ..... Tax included **$55.00**

CINETAR 8mm
Wide Angle Lens

The conversion lens that is different. Cinetar is designed to fit your camera. The specially arranged rear element is positioned at exactly the right separation from your basic lens to provide sharp, clear pictures without vignetting as you stop down. Specify your camera and lens when ordering. Price, all models ..... plus tax **$29.75**

Hugo Meyer
TRIOPLAN 1½" LENS

To get those distant shots with the 8mm camera, this new Trioplan f:2.9 lens is just the thing. In focusing mount, 2½ ft. to infinity. ..... Tax included **$69.00**

E. K. or Wollensak 1⅜" F3.5 Focusing mount for 8 or 16mm	24.50
E.K. 3" F4.5 16mm Telephoto in micrometer focusing mount	38.00
5" Ross F4. Wide Angle Xpress for all cameras up to 5 x 7 special	29.50
5" Kollmorgen F3.5 Proj. Anastigmat lens to fit most slide projectors—Reg. price—$18.00; Spec.	9.50
7" Kodak Ektar F2.5 coated	69.50
15" Wollensak F5.6 Telephoto lens suitable for Speed Graphic or Graflex Specially priced at	105.00
20" B & L Telephoto Anastigmat F5.6 formerly priced at $375.00; our price	84.50

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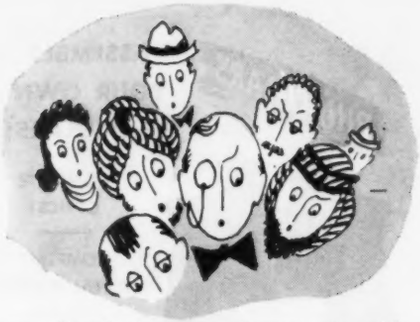
NY

(1) Festive Paris Fair Grounds thronged with camera fans from the entire world, March 1948.

(2) President of France congratulates Monte Carlo for helping France become world camera center!



(3) South American Buyers vie with monocled European manufacturers for close-up of these superb cameras.

Why this new camera (with world-exclusive autocal) beat the world at Paris!

It's the MONTE CARLO "SPORTSMAN 120"!

When the eager throngs who visited the Paris Photographic Exposition in March, discovered a new camera that automatically guarantees perfect exposure, they bought it by the thousands!

The Only Cameras In the World With Autocal

Such demand . . . and acclaim was inevitable with "Autocal", the Monte Carlo's startling new built-in feature. With this new "wizard" device, you have just 1-2-3 simple steps to perfect color and black-and-white photographs. Assures professionally perfect exposures at the touch of a finger. Never a poor exposure even for the beginner. You're an expert right from the start! (Flash attachment makes all indoor pictures possible, too.)

Lower in price than any other high quality camera, the Monte Carlo offered many unusual custom features *in addition to* Autocal—the fine Manar 75mm lens, the ALPHA optical viewfinder, the self-timer, and other unique advantages.

Yes, it is a matter of record that more people bought the Monte Carlo than any other camera at the show!

- NEW ALPHA OPTICAL SPORTS VIEW-FINDER.
- PERFECT COLOR WORK. Manar Anastigmat 75mm.
- BUILT-IN FLASH SYNCHRONIZATION.
- NINE SPEEDS. One to 1/250 a second, B.
- "Smooth" Synchro-Shutter . . . no jarring ever!
- Built-in self-timer. 9 seconds delay.
- Plated "Easy-Fit" tripod socket.
- Pebble-leather finish, gleaming plated trim and surfaces.

Latest design, with superb Manar f/3.5 lens . . . and numerous custom features.

Synchronized for Flash . **$63.75**

TAX INCLUDED

Other models from $49.95

Mendelsohn Flasher Unit $15.50 extra.
Luxury leather case, with strap $7.00.

At Better Camera Stores Everywhere

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What is autocal? Please send me colorful booklet with explanation.

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ASSEMBLE YOUR OWN BINOCULARS!

COMPLETE OPTICS!

COMPLETE METAL PARTS!

Save More Than ½ Regular Cost

GOVT'S 7 x 50 BINOCULARS!

Here's an unusual opportunity to secure a fine set of Binoculars at a substantial saving of money. Offered here are complete sets of Optics and Metal Parts for the 7x50 Binoculars. These components are new and all ready for assembly. We supply full instructions. Limit — 1 set of Metal Parts and 1 set of Optics to a customer.

METAL PARTS — Set includes all Metal Parts — Completely finished—for assembly of 7x50 Binoculars. No machining required. Bodies have been factory hinged and covered. A sturdy Binocular Carrying Case is optional with each set of Metal Parts.

Stock #842-P....$39.40 Postpaid, plus $4.80 for Case—
Total $44.20

OPTICS — Set includes all Lenses and Prisms you need for assembling 7x50 Binoculars. These Optics are in excellent condition—perfect or near perfect—and have new low reflection coating.

Stock #5102-P—7x50 Optics.....**$25.00 Postpaid**

If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

ARMY'S 6 x 30 BINOCULARS!

No Carrying Case with any Sets shown below.

COMPLETE OPTICS & METAL PARTS—Model M13A1, 6x30 Binoculars (waterproof model). Everything you need—ready for assembly. When finished will look like a regular factory job costing $102 to $120. The Optics are new, in perfect or near-perfect condition. Have new low reflection coating. Metal Parts are new and perfect, all completely finished. No machining required. Bodies factory hinged and covered. Complete assembly instructions included.

Stock #830-P .....$40.00 Postpaid
plus $8.00 tax—Total—$48.00

METAL PARTS ONLY—Model M-13A1, 6x30 Binoculars. No Optics. Same Metal Parts as described for Stock #830-P.

Stock #832-P—6x30 Metal Parts.....**$25.00 Postpaid**

OPTICS FOR 6x30 BINOCULARS—(No Metal Parts). Perfect and low reflection coated.

Stock #5130-P.....$15.00 Postpaid

SAME OPTICS AS ABOVE—Coated, but slight seconds.

Stock #5124-P .....$12.75 Postpaid

Optics and Metal Parts Are Available for Monoculars (½ a Binocular). For Complete Details, Write for Bulletin #14-P.

If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

POLARIZING VARIABLE DENSITY ATTACHMENTS FOR BINOCULARS

An amazingly effective unit for controlling amount of light reaching your eyes. Cuts down glare in sky and over-water observations. Easily snapped on and off over the eye-cups of American-made 7x50 Binoculars. Govt. cost $8.30 each.

Stock #20,000-P .....$2.00 Postpaid

Above Polarizing Attachment also adaptable to Govt. 6x30 Binoculars with substitution of special eye-cups.

Stock #20,010-P—6x30 Eye-cups.....**75c pr. Postpaid**

YOU CAN EASILY MAKE

Telescopes, Magnifiers, Photographic Gadgets and Hundreds of Experiments with these Low Cost Lenses.

To Translate Millimeter measurements: 25.4 mm. equals one inch.

TELESCOPES

8 Power ELBOW Telescope

Gov't Cost $200!

Our Price $17.50

Big 2" diameter objective. All lenses Achromatic. Amici prism erects the image. 4 built-in filters—clear, amber, neutral and red. Slightly used condition but all guaranteed for perfect working order. Weight 5 lbs. Can be carried but a trifle bulky.

Stock #943-P .....$17.50 Postpaid

6 POWER GALILEAN TELESCOPE — (Commercial Surplus) 28mm dia. Achromatic Objective Lens. Sturdily constructed of Aluminum. 7" long, extends to 9". Complete with carrying case.

Stock #941-P .....$3.00 Postpaid

SENSATIONAL BARGAINS IN WAR SURPLUS OPTICS

ORDERING INFORMATION . . .

Read entire page carefully each month. There are often new items of interest. Be sure to specify "stock numbers" and enclose payment with your order. Buy with complete confidence that merchandise will be exactly as represented.

SATISFACTION GUARANTEED

Write for FREE CATALOG P

AIR FORCES GUN SIGHT

With Polarizing Variable Density Attachment — Can be used as Slide Viewer, or take it apart and you can get Polarizing Variable Density Attachment, Mangin Concave Mirror, Reflector Plate, Metal Reticle, Window, Lamp Housing, Ring and Bead Sight. The Polarizing attachment alone is worth many times the price of entire unit. Consists of 2 Polarizing Filters mounted with small handle which rotates one around the other. May be used in Photography, Research, Experiments, as Light Dimmer, etc.

Stock #908-P .....$5.00 Postpaid

Same Unit Without Polarizing Attachment

Stock #916-P .....$2.50 Postpaid

$200.00 DRIFT METER FOR $5.60

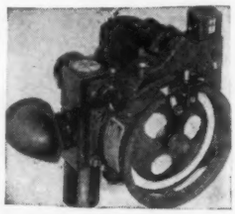
These were used for determination of drift and true air speed. You can adapt to other uses or take apart to get two mounted Achromatic Lenses — Mirrors — Field Lens — Pantograph — Engraved Scales — Sponge Rubber Discs — metal parts and other components. Instrument weighs 4 lbs.

Stock #942-P .....$5.60 Postpaid

SEXTANTS

SENSATIONAL BARGAINS

BUBBLE SEXTANTS



These Army Air Forces Bubble Sextants cost the Govt. about $125 each. A real bargain at our price of $12.50! Included with Bubble Sextant shipment is Wooden Carrying Case, 5 spare waxed paper discs, flashlight with rheostat for night use (uses ordinary flashlight cells — not furnished) aux. 2-power Galilean Telescope Allen wrench. 1 spare marking point. Wartime used. **BUT COMPLETELY REPAIRED, COLLIMATED AND PUT IN GOOD WORKING ORDER.** Light bulb has been tested—Bubble is in working condition. Because of wartime use, we make this guarantee: if not satisfied that Sextant is exactly as represented, return within 10 days and money will be refunded. Full directions for use accompany each shipment.

Stock #924-P .....$12.50 Postpaid

Same SEXTANT as above but **BRAND NEW** and with Automatic Electric Averaging Device and Illuminated Averaging Disc for nightime use. Govt. cost $217. Though brand new we have rechecked Bubble and Collimation and GUARANTEE perfect working order.

Stock #933-P .....$22.50 Postpaid

POLARIZING OPTICAL RING SIGHT

(Unmounted). Used in gun sights—especially for shotguns. As you look through, you see a series of rings that you superimpose on your target. No front sight required. Increases degree of accuracy.

Stock #2067-P .....$4.00 Postpaid

LENSES

SIMPLE LENS KIT

SIMPLE LENS KIT—Some gov't surplus, some commercial surplus, some chipped rejects, some perfect, few coated . . . in any event an excellent bargain. Containing Plano Convex, Double Convex, Concave, Miniscus Lenses. Dia. range 5mm to 40mm. Assorted focal lengths.

Stock #5-P—45 lenses .....**$ 5.00 Postpaid**
Stock #10-P—80 lenses .....**$10.00 Postpaid**

Set #1-P — "Our Advertising Special" — 15 lenses for **$1.60 Postpaid,** plus 10-page idea booklet. For copying ULTRA CLOSE-UP SHOTS, microphotography, experimental optics, magnifying and for making a two-power f/16 Telephoto Lens. "Dummy Camera," Kodachrome Viewer. DETACHABLE REFLEX VIEWFINDER for 35mm cameras, stereoscopic viewer, ground glass and enlarging focusing aids, TELESCOPES, low power Microscopes and for many other uses.

LENS CLEANING TISSUE—1st quality, sheet size 11"x 7½". Made to govt. specs. Free of abrasives. High wet strength.

Stock #721-P—500 sheets.....**$1.00 Postpaid**

35 MM. KODACHROME PROJECTING LENS SET—Consists of 2 Achromatic Lenses for projecting, plus 2 Condensing Lenses and piece of Heat Absorbing Glass with directions.

Stock #4029-P .....$3.10 Postpaid

MOUNTED PROJECTING LENS SYSTEM — F.L. 91.44 mm. (just right for 35mm. Projectors). Speed of F1.9 Outside dia. of mount at one end 60 mm. Length of mount 64 mm.

Stock #4033-P.....$3.00 Postpaid

THREADED OUTSIDE MOUNT FOR FOCUSING ABOVE SYSTEM (Not Illus.) Stock #715-P. $1.00 Postpaid

CONDENSING LENS SET — Consists of 2 Condensing Lenses with diameter of 2". Used for making 35mm projectors or many other purposes.

Stock #4034-P .....75c Postpaid

CONDENSING LENSES — Seconds, but suitable for Enlargers and Spotlights.

Stock #1061-P—6½" dia., 9" F.L.....**$2.50 Postpaid**
Stock #1080-P—5" dia., 7" F.L.....**$1.50 Postpaid**

We have a Limited Quantity of Condensing Lenses—seconds—ranging from 4½" to 8½" in dia. with various focal lengths. Send for Free Bulletin titled **"MISCELLANEOUS CONDENSING LENSES—P."**

NEW 50-PAGE IDEA BOOK "FUN WITH CHIPPED EDGE LENSES"

Contains wide variety of projects and fully covers the fascinating uses of all Lenses in sets listed above . . . only **$1.00 Postpaid.**

IF YOU'RE INTERESTED IN OPTICAL BARGAINS

Write for FREE CATALOG P — We Have Literally Millions of War Surplus Lenses and Prisms for Sale at Bargain Prices. Numerous Types of Instruments Too!

ORDER BY SET OR STOCK NO.

EDMUND SALVAGE COMPANY · P.O. AUDUBON, NEW JERSEY

"First Prize Winners"

...Argus Filter Photo Contest!

FIRST PRIZE (OPEN CLASS)

A striking shot which would have been lost without a filter. The bands of different shaped clouds form a perfect decoration through the top of the picture. Good proportion of sky to earth, plus excellent placing of the main object of interest—the wagon.

Taken by **Warren K. Randle, 428 Fifth Street, Modesto, California**

FIRST PRIZE (ARGUS CAMERA CLASS)

Good treatment of that most popular of all subjects—your daughter. Shows how the amateur can avoid those blank white skies which so often spoil the average human interest shot. The light yellow filter used here darkens the sky just enough to allow sunlight on the flesh to stand out.

Taken by **Alice I. Armstrong, 2615 N.E. 39th Avenue, Portland, Oregon**

Other Prize Winners

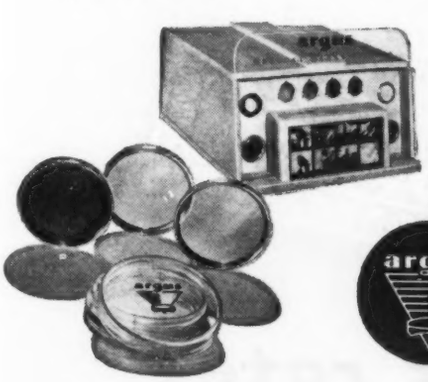
2nd PRIZE
Andrew L. Lehan
1321 E. Laketon Ave.
Muskegon, Michigan

3rd PRIZE
George E. Hubbard
83-34 116th Street
Kew Gardens, N. Y.

3rd PRIZE
Comdr. A. L. Schoeni
3373 So. Stafford St.
Arlington, Virginia

3rd PRIZE
Dr. I. K. Moorhouse
601 Amer. Natl. Bank Bldg.
Beaumont, Texas

Argus accurately ground optical filters can be used with all makes and sizes of camera lenses. Set includes: Light Yellow, Dark Yellow, Green, Red, Haze and Outdoor Filter for indoor-type color films.



2 more monthly contests!

For Amateurs Only

USE ANY CAMERA ★ USE ANY FILM ★ USE ANY FILTER

MONTHLY PRIZES

FIRST PRIZES (2) ..... $50.00 Each*
SECOND PRIZE $25.00
THIRD PRIZES (3) ..... $5.00 Each

*$50.00 prizes for best filter-photo taken with any Argus camera
$50.00 prizes for best filter-photo taken with any other make camera

JUDGES

Gordon C. Aymar ..... President National Society of Art Directors
Norris Harkness ..... Photo Editor, N. Y. Sun
Samuel Robbins ..... President, Master Photo Dealers & Finishers' Association, New York Guild Division

Get full details and entry blank at your Argus Dealer's Today!

CONTESTS CLOSE THE 10th OF EACH MONTH

ARGUS, INC., ANN ARBOR, MICH. • FINE CAMERAS, PHOTOGRAPHIC PRODUCTS, AND PRECISION OPTICAL INSTRUMENTS

the new fR

"SPECIAL" MODEL 2

DEVELOPING TANK

FOR ROLL FILM

Here at last for amateur and professional alike is a home developing tank that outranks any other in the field for sheer quality and number of features.

The new FR "Special" Model 2 was developed from three distinct and different kinds of plastics. Its shiny glass-like surface resists the action of all chemicals. It's impervious yet, at the same time, is so tough and resilient *every part is unconditionally guaranteed against breakage.*

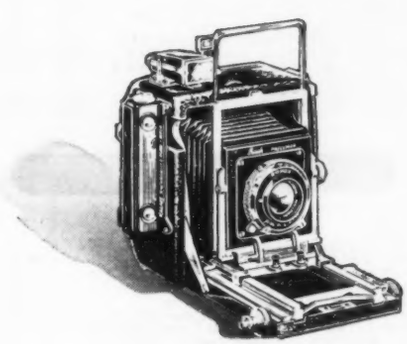
Adjustable to any size roll film—from 35 mm to No. 116, the FR "Special" Model 2 loads *from the inside*—and, most important, can be loaded while wet.

With all its features, its guarantee against breakage and its ease of use, the new FR "Special" Model 2 costs only $3.45 including federal tax. And it comes to you complete with illustrated instruction book and practice film.

See the new FR "Special" Model 2 Home Developing Tank at *your* photographic dealer's today.

if it's fR it's first rate!

Action WITH A BUSCH



Anyone can take pictures like this with the versatile, easy-handling Busch Pressman. For here is a fine press camera that does away with intricate gadgets and complicated ritual . . . a camera that gives you press photography results with little more than "box camera" know-how. Discover for yourself how you can begin taking *better* pictures with a Busch. See this fine instrument at your camera dealer today. Mail coupon for free booklet.

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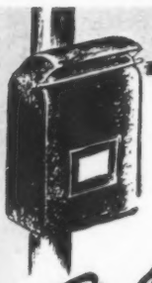
411 S. Sangamon St., Chicago 7, Illinois

Please send me your illustrated booklet that gives all details of the Busch Precision Pressman.

Name_____

Address_____

City_____ State_____



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SAVE ON TRADES

Until you write

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Before your sell or trade your photographic equipment it will pay you to secure our top estimate. Indicate advertised item (or any other) you'd like to buy and we'll come right back with a "deal". Remember, you'll never know unless you write.

Abe Cohen's Exchange, Inc.
142 Fulton Street, New York 7, N. Y.

I am interested in securing the following equipment: .....

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I have the following items to offer in trade: *(list condition)* .....

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☐ Please indicate maximum trade allowance toward purchase of merchandise listed above.
☐ Please indicate maximum cash allowance (no purchase necessary).

PRESS & FILM PACK CAMERAS

NEW

2¼x3¼ BUSCH PRESSMAN, no lens		$ 73.40
2¼x3¼ BUSCH PRESSMAN, Raptar 54.5, Rapax synchro shutter		147.20
2¼x3¼ CROWN GRAPHIC, Ektar F4.5, Flash Supermatic shutter		185.15
2¼x3¼ PACEMAKER SPEED GRAPHIC, Ektar F3.7, Flash Supermatic shutter		245.75
4x5 B&J PRESS CAMERA, no lens		69.50
4x5 B&J PRESS 5" Ektar F4.7 Flash Supermatic, Hugo Meyer RF		175.00
4x5 MERIDIAN, Ektar F4.7 Flash Supermatic		295.00
4x5 CROWN GRAPHIC, Ektar F4.7 in Supermatic X shutter with Kalart Range Finder		213.95
4X5 PACEMAKER SPEED GRAPHIC Optar F4.7 Graphex X shutter with Kalart Range Finder		248.40

USED

6x9cm. VOIGTLANDER AVUS Scopar F4.5, compur, acces.	VG	$ 49.50
6x9cm. VOIGTLANDER AVUS Cassar F3.8 compur, acces.	VG	49.50
6x9cm. KAWEE, Wollensak F4.5 coated Rapax, acces.	LN	55.00
6x9cm. VOIGTLANDER BERGHEIL, Heliar F4.5, fully equipped	LN	95.00
2¼x3¼ PLAUBEL MAKINA Model I F2.9, compur, access.	VG	69.50
2¼x3¼ PLAUBEL MAKINA II F2.9 complete outfit, includes Telephoto, wide angle, roll holder, 35mm. back, other access.	VG	375.00
2¼x3¼ ANNIV. SPEED GRAPHIC, Zeiss F3.5 Compur R, Kalart RF	VG	185.00
3¼x4¼ ZEISS TRONA, Tessar F4.5, compur, access.	VG	65.00
3¼x4¼ ANNIV. SPEED GRAPHIC, Ektar F4.7, coated Flash Supermatic RF and access.	LN	220.00
9x12cm. NAGEL F4.5, compur, access.	VG	59.50
4x5 KORONA COMMERCIAL VIEW 8½" Cooke F5.6, compound	VG	99.50

Prices Include Tax Unless Otherwise Indicated.

Shipments FOB New York.

All items guaranteed as described or money back. Prices subject to change.

ROLL FILM CAMERAS

NEW

Six-20 KODAK VIGILANT JR. Kodet Lens	$ 20.20
Six-20 KODAK VIGILANT, F6.3, Flash Dakon shutter	42.14
Six-20 KODAK VIGILANT F4.5, Flash Kodamatic	61.18
Six-20 KODAK MONITOR F4.5, Flash Kodamatic	69.26
Six-20 NEW KODAK TOURIST F4.5, Flash Kodamatic	71.00
2¼x3¼ UNIVERSAL ROAMER I FII, coated	29.75
1⅝x2¼ MONTE CARLO F3.5, Autocal	59.75
2¼x3¼ MONTE CARLO F4.5, Autocal	48.00
2¼x3¼ MONTE CARLO F3.5, Autocal	63.75
2¼x3¼ VOIGTLANDER BESSA F4.5, Prontor II	75.00
2¼x2¼ ZEISS IKONTA B, Novar F4.5, case	81.90
2¼x2¼ ZEISS IKONTA B, Novar F3.5, case	90.90
2¼x2¼ ZEISS IKONTA B, Tessar F3.5, case	105.00
2¼x2¼ ZEISS SUPER IKONTA B, Tessar F2.8, case	264.00
2¼x2¼ ZEISS SUPER IKONTA BX, Tessar F2.8, case	330.00
1⅝x2¼ ZEISS SUPER IKONTA A, Xenar F3.5, case	183.00
1⅝x2¼ ZEISS SUPER IKONTA A, Tessar F3.5, case	194.90
2¼x3¼ ZEISS IKONTA C, Novar F4.5, case	90.90

USED

1⅝x2¼ BALDA, F2.9, compur	G	$ 45.00
1⅝x2¼ ZEISS SUPER IKONTA A, Tessar F3.5, case	VG	110.00
1⅝x2¼ ROLAND F2.8 compur RF	LN	95.00
2¼x2¼ ZEISS SUPER IKONTA B, Tessar F2.8, case	LN	195.00
2¼x3¼ MONTE CARLO F4.5, Autocal	LN	39.50
2¼x3¼ VOIGTLANDER BESSA F4.5, compur	VG	47.50
Six-20 KODAK MONITOR F4.5, Supermatic	LN	55.00
2¼x3¼ KODAK MEDALIST F3.5, case	LN	165.00
2¼x3¼ KODAK MEDALIST II F3.5, coated lens, case	LN	225.00
2½x4¼ KODAK VIGILANT F4.5, Supermatic	LN	59.50
2½x4¼ VOIGTLANDER BESSA F4.5, compur	VG	42.50

New Kodak Medalist II,

Ektar F3.5, Case $312.50

Accessory back for sheet film, film packs with focusing panel	40.83
Extension unit for accessory back	11.08
KODAK combination film holders each	3.50
KODAK film pack adapter 2¼x3¼	7.58
KODAK Flash holder	11.08
KODAK Series VI filters	from 2.00
KODAK Series VI lens hood	2.00
KODAK Pola Screen	8.50

35MM CAMERAS

NEW

ARGUS A2, F4.5, case		$ 37.58
ARGUS 21, F3.5, lens with "Markfinder", case		58.08
ARGUS C3, F3.5, case, flash gun		74.71
BOLSEY Model B, F3.2, R.F. case		57.88
UNIVERSAL BUCCANEER, R.F., F3.5		65.00
KODAK 35, F4.5, Flash shutter		57.72
KODAK 35, F3.5, R.F., Flash shutter		86.58
KODAK Flash Bantam F4.5		57.72
CLARUS F2.8 lens, case		122.75
PERFEX One-O-One, F4.5, R.F.		39.99
PERFEX DeLuxe F2.8, case		109.00
WINPRO 35 Flash Model		12.95
ZEISS IKONTA 35, F3.5, case		93.90
VOIGTLANDER VITO F3.5, case		88.25
LEICA IIIC, Summitar F2 coated		448.00
KARDON, Ektar F2 coated		306.25

USED

JUBILETTE F2.9, compur	LN	$ 49.50
AGFA KARAT F3.5, compur rapid	LN	39.50
AGFA KARAT II F2.8, compur rapid	LN	79.50
ARGUS C3 coated F3.5, case, flash gun	LN	57.50
VOKAR I coated F2.8, case	LN	72.50
UNIVERSAL MERCURY I, F3.5	VG	24.50
UNIVERSAL MERCURY II, coated F2.7	VG	39.50
PERFEX 55 F3.5	VG	39.50
LEICA Model A, F3.5, case, range finder	VG	69.50
LEICA Model D, F2 lens, case	VG	150.00
LEICA IIIA, Summar F2, case	LN	235.00
LEICA IIIC, Summitar F2, case	LN	325.00
LEICA IIIB, Xenar F1.5, case	LN	330.00
LEICA IIIC, T Coated Sonnar F1.5, case	LN	410.00
KODAK EKTRA F1.9, case	LN	395.00
KODAK RETINA II F2 compur rapid, case	LN	135.00
ZEISS SUPER NETTEL chrome Tessar F2.8, case	LN	140.00
CONTAX I, Tessar F2.8, case	VG	125.00
CONTAX II, Sonnar F2, case	LN	250.00
CONTAX III, Sonnar F2, case	LN	275.00

REFLEX CAMERAS

NEW

ARGOFLEX F4.5 lens, case	$ 69.63
CIROFLEX F3.5, Alphax shutter	76.98
CIROFLEX F3.5, Rapax shutter	99.45
IKOFLEX I, Novar F3.5, compur, case	126.00
KODAK REFLEX, coated F3.5, case	137.92
AUTOMATIC ROLLEIFLEX XENAR F3.5, coated	251.50
AUTOMATIC ROLLEIFLEX Tessar F3.5, coated	281.50
2¼x3¼ R.R. Ser. B GRAFLEX, Ektar F4.5	157.50
3¼x4¼ R.B. Super D GRAFLEX, Ektar F4.5	244.80

USED

ARGOFLEX F4.5, case	VG	$ 49.50
NATIONAL GRAFLEX SER. II, F3.5	VG	64.50
ROLLEICORD IA F4.5, case	LN	105.00
PRIMARFLEX TRIOPLAN F2.9 lens, case	LN	160.00
KORELLE REFLEX I, F2.9, case	LN	100.00
KORELLE REFLEX II, Tessar F2.8, case	LN	175.00
IKOFLEX II F3.5, compur, case	LN	125.00
EXAKTA MODEL B, Tessar F2.8	VG	120.00
NIGHT EXAKTA, Primoplan F1.9, case	VG	195.00
35mm. KINE EXAKTA, Tessar F2.8, case	VG	245.00
35mm. KINE EXAKTA, Primoplan F1.9, case	LN	295.00
35mm. BOLSEY REFLEX range finder, F2.9, case	LN	250.00
PILOT SIX F3.5	VG	39.50
PILOT SUPER F3.5, case	VG	42.50
CIROFLEX F3.5 Alphax, case	LN	69.50
CIROFLEX F3.5, Rapax, case	LN	82.50
45x107mm. CITOSKOP STEREO Zeiss F4.5 lenses, magazine	LN	110.00
6x13cm. HEIDESCOPE STEREO Zeiss F4.5, lenses, magazine	VG	150.00
2¼x3¼ ZEISS MIROFLEX Tessar F4.5	LN	95.00
3¼x4¼ R.B. SER. C. GRAFLEX F2.5	VG	185.00
3¼x4¼ R.B. SER. D GRAFLEX F4.5	LN	135.00
3¼x4¼ R.B. AUTO GRAFLEX 8¼" Xenar F4.5, access.	VG	175.00
3¼x4¼ R.B. SER. B GRAFLEX F4.5	LN	97.50

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with case and shoulder strap

8x25 MAREL	$ 29.50
8x30 MAREL	34.50
8x30 MONTE CARLO	49.50
8x30 COLMONT lightweight, case	69.50
6x30 ZEISS SILVAREM lightweight, coated	115.00
8x30 ZEISS DELTRINTEM lightweight, coated	135.00
6x30 BAUSCH & LOMB Zephyr, coated	135.00
7x35 BAUSCH & LOMB Zephyr, coated	140.00
6x30 LEITZ BIDOXIT, coated	145.00
7x50 LEITZ MARSEPT, coated	210.00
8x30 LEITZ BINUXIT, coated	160.00
15x60 ZEISS, coated	225.00

USED

6x30 ROSS, case	VG	$ 39.50
6x30 STEINHEIL, coated, case	LN	49.50
6x30 DIENSTGLAS	G	29.50
6x30 HENSOLDT, case	LN	55.00
6x42 HENSOLDT, case	LN	75.00
7x50 LEITZ MARSEPT, coated, case	LN	125.00
7x50 BUSCH MARLUX	VG	89.50
7x50 DIENSTGLAS, coated, case	VG	79.50
7x50 BAUSCH & LOMB, coated, case	LN	95.00
7x50 SARD, built-in Polaroids, case	LN	95.00
7x50 BECK, case	VG	69.50
7x56 HENSOLDT, case	LN	95.00
7x56 HENSOLDT, case	VG	72.50
B&L VARIABLE POWER, 7, 8 and 9X	G	37.50
8x25 COLONIA, case	G	27.50
8x25 PETAIN	VG	19.50
8x24 HENSOLDT, case	VG	22.50
10x22 GOERZ MONOCULAR, case	VG	19.50
10x40 WALTER, case	LN	59.50
10x50 DIENSTGLAS	VG	59.50

ADD 20% FEDERAL TAX TO BINOCULARS

Top Image Quality . . . at any Enlargement with Bausch & Lomb Enlarging Lenses

What a beautiful portrait! So natural you can almost feel the dog's soft coat. Yet it is an actual 6½ × enlargement of the tiny area shown above . . . made through a B&L enlarging lens. Look at the hairline sharpness in the texture of the Dane's coat. Quite a demonstration, even though this is a printed reproduction.*

Enjoy the thrill of seeing your *own* negatives enlarged in *true* detail, subtle tone and brilliant color . . . use a B&L enlarging lens on your enlarger. Your FREE copy of a new folder on B&L Enlarging Lenses is available from your dealer, or on request from Bausch & Lomb Optical Co., 552-T St. Paul St., Rochester 2, N. Y.

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**In preparing a printing plate from the original enlargement, losses in detail have occurred at four stages: screening negative, etching original engraving, impressing wax mold, and plating into wax mold.*

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NO GEARS!
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Easiest to Thread,

Most Beautifully Styled

8mm Projector ...

sensationally priced

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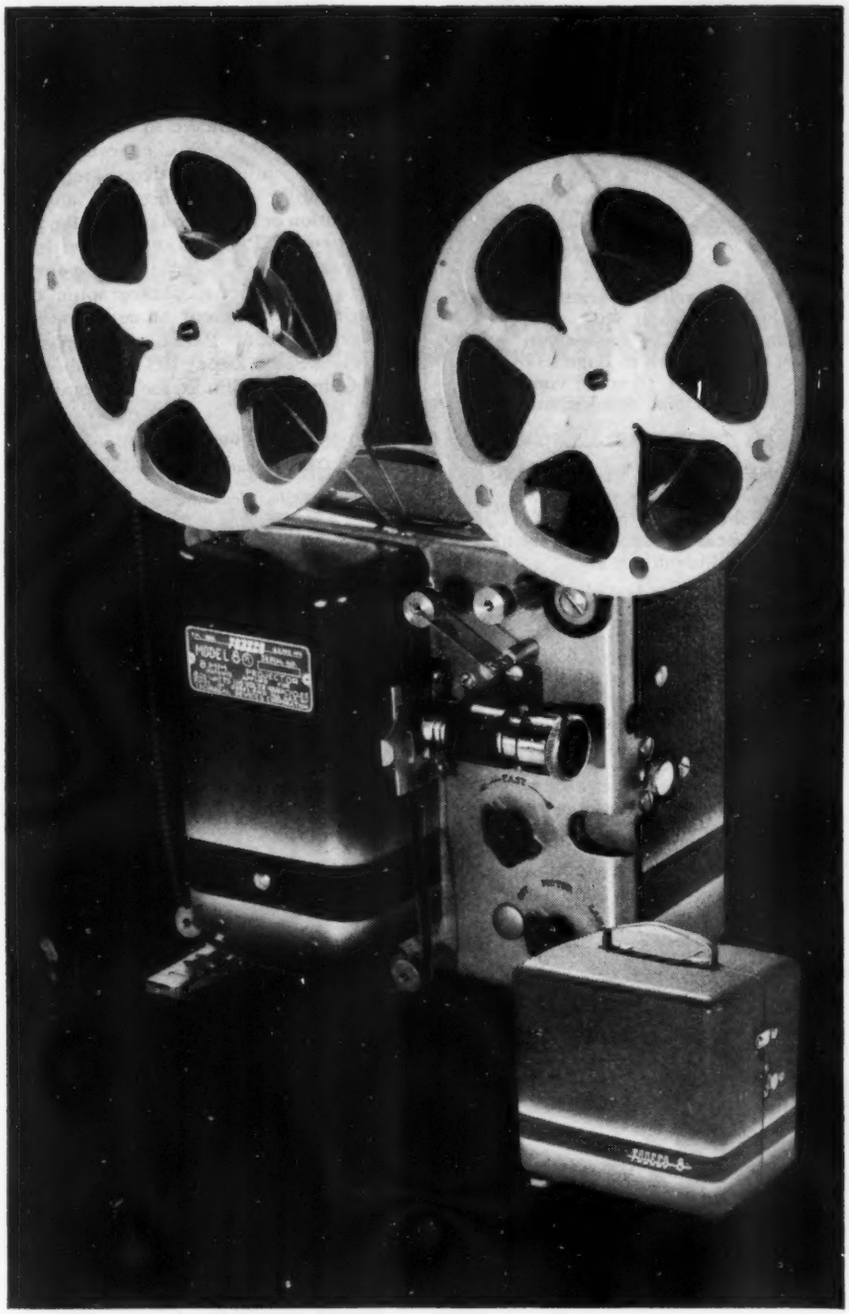
Buy the sensational Fodeco 8 at your dealer's now. Why put off owning this answer to your projector dreams—with every 8mm projector feature you've wanted—priced so low, too! Write today for complete information.



NO OTHER 8mm PROJECTOR
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HAS ALL THESE 20 FEATURES:

1—750 watt illumination!
2—f1.6—1 inch coated lens!
3—No gears!
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5—20 second threading!
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14—AC-DC operation!
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SURPASSES ITS SUPERB PERFORMANCE!

COMPLETE WITH *f*1.6 LENS and 750 WATT LAMP

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PIX-QUIZ

Here's another of Popko's inimitable photographic puzzles, guaranteed to amuse, if not confuse you. Sharpen up a pencil, summon your wits, and hit the deck. Place a check mark in the square before the answer you feel most like to the right one, and when you've finished, turn to page 181 to learn the correct ones. We hope yours and those match. To score your work—one right is just above average to good, two right is good to excellent, and three right puts you at the head of your class.

I

The "Rule of the Thirds" might be a a type of tape measure used in beauty contests, but we'll identify it as

- ☐ 1. a used-car dealer's code: buy at one third, sell at four thirds.
- ☐ 2. a regulation governing a camera club quorum.
- ☐ 3. in composition, a division of the picture area into vertical and horizontal thirds.
- ☐ 4. a buffered-developer formula for special work.
- ☐ 5. your wife's budget: one third, clothes; one third, rent; one third, food.

submitted by R. J. Pretorius, S.W. Africa

II

So you thought "Chiaroscuro" was a breed of dog specially trained for photographic work. To your photo-friend, "Chiaroscuro" is

- ☐ 1. a shampoo made for bleached blondes.
- ☐ 2. delineation of form in a photograph by means of light and shadow.
- ☐ 3. an optical objective not corrected for chromatic aberration.
- ☐ 4. a bromide deliquescent salt used in intensification work.
- ☐ 5. a piano concerto for a left-handed pianist.

submitted by E. Meissner, Bedford, Ind.

III

Does "Resolving Power" refer to a sure-fire Leap Year technique, guaranteed to get your man? Or

- ☐ 1. is it that New Year's resolution, broken at 12:01.
- ☐ 2. the ability of a developer to retain its chemical balance.
- ☐ 3. the spectral sensitivity of a photoelectric cell.
- ☐ 4. the ability of a lens or film to separate closely spaced details in an object.
- ☐ 5. the degree to which an enlargement can be made.

submitted by B. Levenson, Roxbury, Mass.

Popular Photography Traveling Salons

POPULAR PHOTOGRAPHY's Traveling Salons, which are made up of the prize-winning pictures entered in our picture contests, are available free of charge for exhibit at libraries, museums, department stores, banks, public utility offices, or any other organization or institution open to the public. If a POPULAR PHOTOGRAPHY Salon has not been exhibited in your city ask your local camera club officers, photographic dealer, librarian, department store manager, or banker to write POPULAR PHOTOGRAPHY Traveling Salon Dept., 185 N. Wabash Avenue, Chicago 1, Illinois, for information.

Fourth Salon

Ashland, Ohio, Ashland Photographic Society, June 1 to June 15.
Brecksville, Ohio, Veterans Administration Hospital, June 15 to June 30.
Endicott, N.Y., Endicott Camera Shop, May 17 to May 31.
Fostoria, Ohio, Chapman's Jewelry Store, June 1 to June 15.
Oklahoma City, Okla., Dee's Photo Supply, June 1 to June 15.
Waukegan, Illinois, Waukegan Camera Club, June 1 to June 15.

Third Salon

Evansville, Indiana, Fine Arts Camera Club, June 15 to June 30.
Detroit, Mich., Detroit Edison Camera Club, June 1 to June 15.
Mt. Vernon, Ill., Mt. Vernon Camera Club, May 3 to May 17.
Outwood, Kentucky, Veterans Administration Hospital, May 17 to May 31.
Waterloo, Iowa, Mack's Photo Shop, Inc., June 1 to June 15.
York, Nebraska, York Camera Club, June 1 to June 15.

Second Salon

Amarillo, Texas, Helium City Camera Club, May 17 to May 31.
Cairo, Illinois, Cairo Camera Club, June 15 to June 30.
Cleveland, Ohio, Camera Guild of Cleveland, June 1 to June 15.
Fond Du Lac, Wisconsin, Fond Du Lac Camera Club, June 1 to June 15.
Marion, Indiana, Veterans Administration Hospital, June 1 to June 15.

First Salon

Dahlonega, Georgia, N.G.C. Camera Club, June 1 to June 15.
Kingston, N.Y., Artcraft Photo Shop, May 17 to May 31.
Tiffin, Ohio, Sayer Enterprises, June 15 to June 30.

VOLUNTEER SERVICE PHOTOGRAPHERS RECEIVE NAVY AWARD

In recognition of work done for the Medical Department of the Navy, the Volunteer Service Photographers recently were awarded a Certificate of Achievement from the Surgeon General of the Navy, Rear Admiral C. A. Swanson. Presentation was made to Miss Josephine U. Herrick, director of the organization, and Miss Margaret Miller, chairman of the VSP program at the United States Naval Hospital, Saint Albans, New York.

In part the citation read: "In grateful acknowledgement of exceptional cooperation and outstanding services rendered to the Medical Department of the Navy during the period of World War II."

During the war Volunteer Service Photographers took more than 70,000 photographs of service men which were sent to their families. Today they focus on teaching photography to hospitalized men. Classes include instruction in camera technique, developing, photo-finishing, and photo-oil coloring. All work is conducted by volunteers.

DRAMA...

Captured Forever in a Split Second!

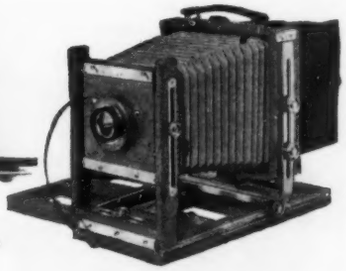
Five floors gave way before the tearing flames and crashed to the street below—but the alert cameraman "stopped" the action at its most dramatic peak. This is the kind of picture—the kind of performance you can depend on with the B&J Press!

B & J 2¼ x 3¼ SPEED PRESS IS JUST AS VERSATILE

The 2¼x3¼ B&J Speed Press has all features of large press cameras, takes all standard press accessories, has true B&J Press versatility and ruggedness. For smaller negatives, it's top value at $69.50 less lens and accessories.

B&J 4x5 SPEED PRESS HAS EVERYTHING!

Rugged airplane metal body means extra strength and minimum weight. Double extension bellows, revolving back, extreme swings, tilts and adjustments, rack and pinion focusing . . . will accommodate a wide range of lenses, shutters and accessories. Sensational value at only $69.50 less lens and accessories.



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OUTSTANDING B&J COMMERCIAL VIEW CAMERAS

Peak performance view cameras in 3 sizes. Have every adjustment in swing and tilt, without sacrifice of rigidity. Less lens: 4x5, $59.50; 5x7, $69.50; 8x10, $89.50.

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"I couldn't have an enlarger until this one came along!"

"For years, I wanted to enlarge my photos. But, heck — I never had the space, and I couldn't afford the price."

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"Now, I can do all my own enlarging right in the kitchen. And what sharp, snappy prints! 2x, 4x, 7x—it's all prize winning stuff!"

". . . and when I'm through —in 39 seconds, it's back in its handy little case. I just toss it on the closet shelf till next time!"

"And here's just a sample of what else I got with this full-size, precision instrument . . .

- 3½" Decar F:6.3 Anastigmat lens with Iris diaphragm.
- Welded steel construction throughout —including the baseboard.
- Non-slip, positive friction drive control for focusing.
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DELTA FOR LENSES

Now is the season for picture making, and we have gathered together the pick of our lens stock and urge your careful inspection. Truly the cream of the crop. Nowhere such an assortment, and nowhere such low, low prices.

For Kine Exakta

5cm MEYER PRIMOPLAN F1.9, like new	$189.50
5cm ASTRO GAUSS TACHAR, F2, new	149.50
8cm SCHNEIDER XENON, F2, new	155.00
13.5cm LEITZ HEKTOR, F4.5, like new	145.00
*15cm SCHNEIDER TELE-XENAR, F5.5, new	98.50
*15cm GOERZ DOGMAR, F4.5, like new	98.50
*15cm DALLMEYER PRESS, F3.5, like new	159.50
*15cm ZEISS TRIOTAR, F3.5 coated, like new	139.50
*18cm ZEISS TESSAR, F4.5, like new	159.50
*7" KODAK AERO-EKTAR, F2.5, coated, like new	155.00
*18cm ZEISS TELE-TESSAR, F6.3, new	139.50
*24cm GOERZ TELEGOR, F6.3, like new	149.50
*25cm ZEISS TELE-TESSAR, F6.3, new	225.00
*25.4cm BELL & HOWELL EYEMAX, F4.5, coated, new	195.00
*36cm SCHNEIDER TELE-XENAR, F5.5, new	275.00
*50.8cm BAUSCH & LOMB TELEPHOTO, F5.6, new	225.00

*2.54mm equals 1 inch.

*All lenses marked with an asterisk can be supplied fitted to Leica, Contax, Korelle, VP Exakta, Ektra, Praktiflex, and other cameras with removable lenses at no extra charge. Please allow 10 days for special fittings.

RARE LEICA ACCESSORIES

LEITZ ELDIA PRINTERS, for printing 35mm negatives by contact on either film for transparencies, or paper for proofs $38.50

LEITZ NOOKY, for rangefinder focussing up to distances as close as 18 inches. Models for all 5cm lenses $70.00

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LEICA MOTOR permits continuous mechanical operation of camera for sequence pictures. Up to 12 pictures can be made in rapid succession entirely automatically . . . used, but like new $69.50

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Guaranteed Satisfactory

4¼"x825' KODAK ENLARGING PAPER, in rolls. Smooth semi-matte surface. Contrast suitable for all but exceedingly contrasty negatives. Imagine, enough to make 2000 4x5 enlargements. We have sold thousands of rolls at this low price. Shipping weight 8 lbs. $2.00

8x10 KODAK ENLARGING PAPER, Single Weight glossy. Contrasts, #1, #2, #3, #4. Proven to be an unusual money saving value. Thousands of gross sold, thousands more available...low price, gross packages... per gr. $2.95

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12" x 16" — single weight — glossy

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50 11x14 @ 4c ea. 100 8x10 @ 2c ea.
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and best of all — you've got plenty of test strips left over. You no longer need to spoil full sheets checking correct exposure!

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200' - $3.25 400' - $5.95

36 exposure cartridges at less than 10c each. Be smart, be thrifty. It's smart to be thrifty.

Mfg.	24 Weston	50 Weston	100 Weston
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Dupont		Superior #2	Superior #3

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Special Combination Offer

1—100' 35mm film (any type) $1.69
1—Bulk Film Loader (see below) 5.95
12—Empty 35mm Cartridges (used) 1.00

TOTAL $8.64

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DAYLIGHT BULK FILM LOADER

Requires no darkroom

$5.95

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Shipping weight of loader—3 lbs.
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Load your own magazines and save money

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16mm x 50' Film on Cores, for reloading into 16mm magazines. This film, suitable for processing by either reversal or negative method, is fully guaranteed to be perfect. With a dozen magazines, and a supply of this film on cores, you can take pictures "till the cows come home" for pennies. Don't miss the opportunity to take that picture you'll regret not having. Priced at ..... each **48c**
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For all twin lens reflex cameras, such as Rolleiflex, Rolleicord, Argoflex, Kodak Reflex, Ciroflex, Ikoflex, etc. Presents to the ground glass screen an exact image of the field of the taking lens at close copying distances.

No more parallax troubles. Consists of two matched lenses, the upper of which is prismatic, bending the rays of light from the extremely close position, so that the image on the ground glass is exactly identical with the image created by the lower lens.

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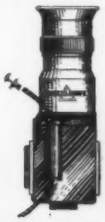
Delta Presents THE DELTA SCOPE

Reflex housing for LEICA, CONTAX, EKTRA and other 35mm miniature cameras

Long has the demand for a moderately priced REFLEX HOUSING been present, and our Technical Department has come through with the DELTA SCOPE.



Instantly attached to your 35mm camera, any lens of focal length longer than 13.5cm (5¼") in a shortened focussing mount can be used. The image on the ground glass is visible and upright until the very moment of exposure, and the release for the mirror is synchronized with the shutter release button on the camera, and only one motion is necessary to make the picture.

Beautifully made of aluminum, anodized to give a rich black finish, with satin finished aluminum trim. Front surface mirror and achromatic wide field magnifier insure high quality and perfect alignment of image.

Long famous for the quality and precision of our work, we guarantee the performance of the DELTA SCOPE Reflex Housing, unconditionally. No extra fittings are required, just attach it to your camera, insert your lens in a shortened mount, and you're ready to go. Convert your camera into a reflex camera with the greatest ease.

DELTA SCOPE, REFLEX HOUSING

For LEICA CAMERA $129.50
For CONTAX CAMERA $139.50
For EKTRA CAMERA $149.50

(Prices for other cameras available on request.)

SPECIAL LENSES AVAILABLE FOR USE WITH REFLEX HOUSING

161mm (6⅜) Kodak F4.5 lens, in special focussing mount for use with the Delta Scope Reflex Housing. Extreme sharpness and great resolving power make this lens ideal for use. Gives more than three times magnification. Specially priced $69.50

10" (254mm) Bell & Howell Eymax, telephoto. Superbly corrected for use either with black and white or color film, this lens produces large images of distant objects with utmost sharpness and detail. Five times magnification reaches out and brings you closer $165.00

Any lens at present in focusing mount of proper focal length, can be adapted for use with the Delta Scope, at extremely moderate prices. Lenses purchased from us will be adapted to the Delta Scope at no extra charge.

Get your order in now. Deliveries will be made strictly in order of their receipt. Special adaptations and mountings are possible. Write your requirements.

HERE ARE TWO UNUSUAL ITEMS

LEICA HAIR TRIGGER SHUTTER RELEASE . . . adjustable to any degree of pressure to suit individual requirements. Most important is that it permits the use of STANDARD CABLE RELEASES on the Leica camera. No installation problem, it just screws on. Priced $3.00

LEICA CINE ADAPTER . . . to Standard "C" mount 16mm cameras $5.75

LEICA CINE ADAPTER . . . for Cine Kodak Magazine, 8mm and 16mm cameras.

Permits the use of Leica, Elmar or Hektor lenses of 5cm (2 inch) on Kodak magazine cameras. Focussing is achieved by means of the built-in focusing mount, from 3 feet to infinity. Priced at $39.50

TECHNICAL DEPARTMENT SERVICES

Extension Tubes, Lens adapters, focussing mounts, Lens conversions, shutters, etc.

IMPORTANT NOTICE

No C.O.D. shipments without 20% deposit. Our low prices do not permit us to absorb postage. Please include shipping costs with your remittance. Orders received without postage will be shipped Railway Express Collect. Send sufficient postage; we will refund excess amounts. We do prepay and include insurance without charge.

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Meyer

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CAM-COUPLED RANGE FINDER

A high quality precision instrument for easy, instantaneous, *accurate* focusing

Hugo Meyer Cam-Coupled Range Finder and Focalite on 2¼ x 3¼ Pacemaker

Hugo Meyer Cam-Coupled Range Finder and Focalite on 2¼ x 3¼ Busch Pressman

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4x5 Crown or Speed Pacemaker • Burke and James Press

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1½" f/2.7 Telephoto Coated Lens for 8 mm. cameras.

3" Telephoto Coated Lens for 16 mm. cameras.

For sparkling movies in color or black-and-white. Corrected for astigmatism, color and spherical aberration.

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Can be used indoors or outdoors on any camera (still or motion picture) that has a distance scale of any kind. Can be held in the hand or mounted on your camera. Obtainable with scale calibrated in meters on request.

$10.50 *incl. tax* **with Leather Case**

Meyer

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*How a Magazine Ad Changed a Man's Life**

"I was going along from day to day, not enjoying my work, worried all the time. My wife, my children and our friends found me jumpy—no fun to be with. To me, the future looked pretty glum. One day, I read a New York Institute of Photography ad which said, "Going Places or Stuck in a Rut?" This caught my eye because I certainly was "stuck in a rut."

"I Decided to Study at Home"

"That night, I mailed the coupon to N. Y. I. and in a day or so, I received literature describing their Home Study Course. Photography had always been my hobby and after talking it over with my wife, I decided that I would study at home in my spare time, holding my job until I could turn my hobby into a profitable career."

"Earned While I Learned"

"Soon the lessons started to come. They were beautifully illustrated, easy-to-read, easy-to-understand. I was delighted to find that I needed no expensive equipment. I progressed very quickly with the helpful criticism and suggestions for the improvement of my work which I received from the instructors at New York Institute. As a matter of fact, I even earned enough money while I learned to pay for the cost of the course."

"No More Pink Slip Headaches"

"Today, I am my own boss with no time clock to punch. I'm not worried about a job. There are no "pink slip headaches" to make me jumpy. I am making more money than I ever did before and I have plenty of time for fun with the family."

Resident Training at America's Largest Photographic School

Our nationally famous Resident School offers ideal facilities for the proper training of ambitious men and women in photography. Eleven spacious studios and twelve laboratories cover 18,000 square feet of space in the heart of New York City. Here you will find up-to-the-minute photographic apparatus—complete facilities for your training in this exciting field. Top-flight experts in every branch of photography devote their full time to your training. Resident training is available under the G. I. Bill.

FREE! Plan your future! Send the coupon right now for free information telling how you can win success in photography.

**A typical story from the files of N Y. I.*

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38th YEAR

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Precision

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The Press Camera Anyone Can Use

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Fitted with Wollensak f4.5 Raptar Coated Lens in Rapax Shutter Optical Finder and Kalart or Hugo Meyer Coupled Rangefinder

$179.18

FILL IN THE COUPON

and we'll let you know promptly the full trade-in price we will allow on your old camera toward the purchase of a new Busch Precision Pressman Camera.

WILLOUGHBYS, 110 West 32nd Street, New York 1, N. Y.

Gentlemen: Please let me know the amount you will allow on my old camera toward the purchase of a new Busch Precision Pressman Camera.

Name of Camera _____ Name _____

Lens & Shutter _____ Address _____

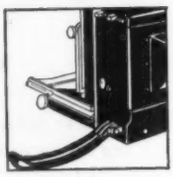
Condition _____ Model Year _____ City _____ State _____

P. P.

6 BUSCH PRESSMAN FEATURES!

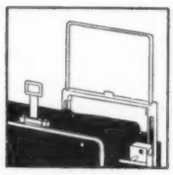
1

Knobs on either side for focusing. Focus thus attained will remain fixed and free from accidental jogging. Quick and convenient.



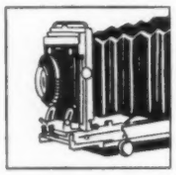
2

When using tripod at side of camera for vertical pictures, remove handle partially or completely by giving handle stud a few turns.



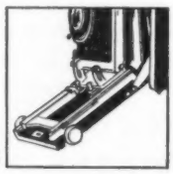
3

A sturdy sports finder snaps into position with a simple pull. Push it down and it is out of the way. This is in addition to the direct view optical finder.



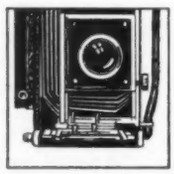
4

For copy and fine detail work as close as six inches, slip lens standard backward off the track and affix a similar position in front of infinity stop.



5

For wide angle use, arms are depressed and bed lowered to a locked position 25° below regular right angle. Lever at side of standard tilts lens, giving additional depth of field, correction for wide angle lenses, etc.



6

Lens standard rises over 1⅜ inches from normal to provide correction for exaggerated apparent perspective when photographing buildings, etc. Sliding front can be pushed as much as 1⅛ inches laterally.

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Revere Turret Magazine, F2.8 Ctd.	152.50
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Wollensak 25mm (Normal) F1.5	66.50
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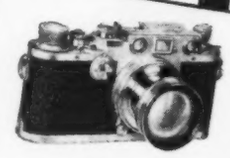

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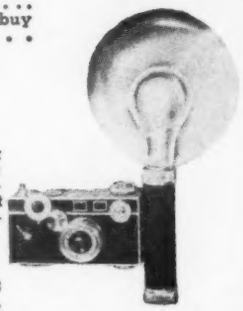

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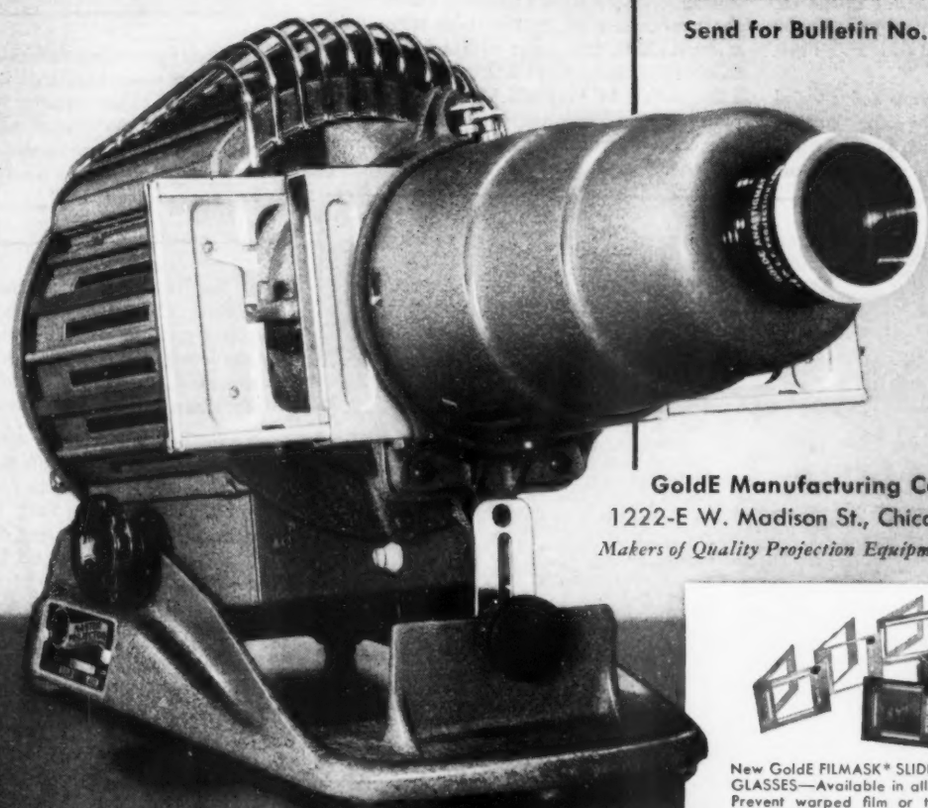

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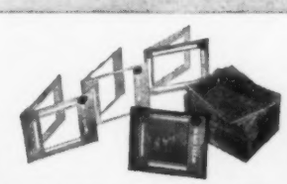

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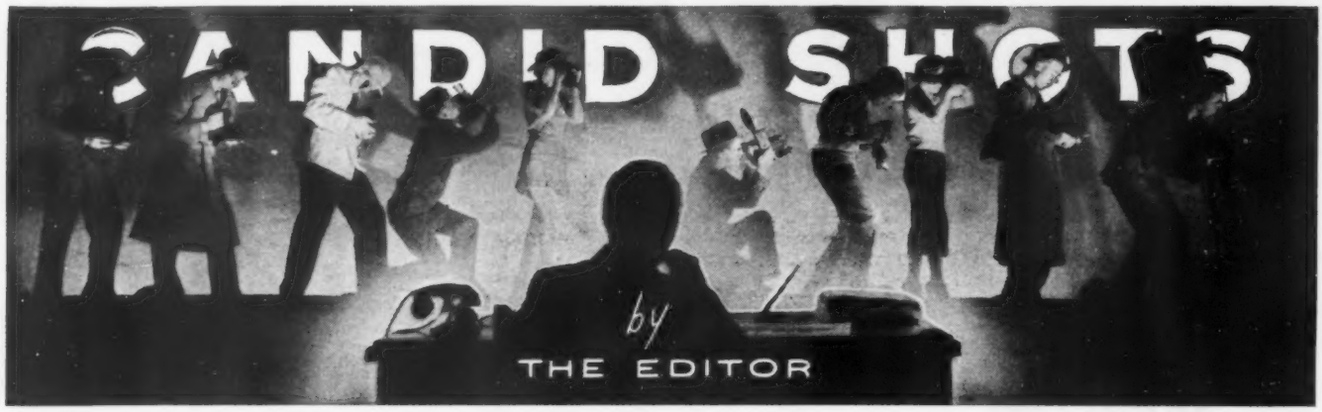

AS WE SAID last month, entries for the big 1948 Picture Contest continue to pour in from all parts of the country. Helpers who open the packages of prints and color transparencies have all they can do to keep up with the mailman. And the judges are having a most interesting though busy time looking through the many stacks of prints and color shots that are entered to date.

While the contest does not close until October 1, there's still a chance to compete for one of the special awards as well as a grand prize if your entry reaches the Contest Editor before midnight July 1. Read the contest rules carefully. They're contained elsewhere in this issue, along with an entry blank for your convenience. Extra blanks can be obtained from your photo dealer, finisher, or from the Contest Editor (if your request is accompanied by a self-addressed and stamped envelope). Remember, you still have time to compete for one of the six special monthly awards as well as one or more of the 648 prizes in the final judging. Turn to page 114 for full details.

Winners of the first group of special monthly awards, chosen by the contest judges from entries received before midnight April 1, will be announced in the next (August) issue, and the winning pictures reproduced. You'll want to see these fine photographs, so be sure to reserve your copy now if you are not a subscriber to POPULAR PHOTOGRAPHY. And we remind all those who did not win one of the awards that their pictures are eligible for one or more of the big prizes to be awarded in the judging after the close of the contest!

OUR companion publication, *Photo Arts*, which has made its appearance quarterly, has now been combined with POPULAR PHOTOGRAPHY. As the result of this merger, each issue of the combined magazine will bring readers a choice selection of articles and pictures that will appeal to every camera owner whose aim is to make better photographs.

In this issue we bring you the story of Morris Rosenfeld, best-known photographer of ships alive today. The author, Dave Zeitlin, tells of "Rosy's" experiences through the years, how he makes those spectacular sailboat shots, and what equipment he uses. Don't miss this special feature. Then there's a fine article by Wendell Merrill to help you plan your picture-taking vacation. It is packed with valuable tips for tourists and advice on making preparations for the big annual holiday. If your pictures lack human interest, be sure to read *People Like to Pose*, by Ross Madden, who tells you how simple it is to get strangers to co-operate when a model is required. Andre de Dienes, outstanding photographer of girls, comes up with another of his fine stories. This one tells how to improve your beach pictures by employing props to achieve interest, action, and planned composition.

There are other fine articles, plus the regular Picture Section which this month is devoted to photographs that show the many lighting possibilities outdoors on sunny days. You'll find plenty of ideas that can be applied to your own picture taking this summer.

NO DOUBT you've noticed the cartoons by Frank Adams that have been appearing on this page each month of late. We think they're "tops," and hope you like them too. Recently we discovered that Adams does not confine his humor to his drawing, for the letter which accompanied the cartoon shown here and addressed to our secretary, Mary Warner, read as follows:

"Dear Bary: Here are a few bore gags. Yesterday I wedt to Palb Sprigs ad guess what happed? Id was radig dowd there. Believe id or dot? That aid all, There's dothing that bakes you bore biserable thad a code id the head. Adyway it all led to this first cartood. Lige id?

Sidcerely,
Frak Adabs."

Just goes to show you that a good cartoonist, like a clever photographer, can turn an unfortunate circumstance into a successful picture.

Due to typesetting difficulties in Chicago and elsewhere this issue reaches you later than usual. We're sorry about the delay, and anticipate an early return to our normal schedule. Your understanding and indulgence are appreciated.

Popular Photography — Frank Adams

"Stad still! Every tibe I take your picture, you boove! . . . You bake be so bad!"

A REMINDER: Indexes to POP PHOTO for 1945, 1946, 1947 now available at ten cents each while the supply lasts. Use them to make your back issues more valuable as a reference source.

Frank Fenner, Jr.

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NEW KODAK TOURIST

Distinctive modern styling and built-in picture making aids keynote the brilliant new Kodak Tourist folding camera. Equipped with 105 mm f4.5 Kodak Anaston Lumenized Color Corrected Lens. Depth of field scale combined with focusing scale assures sharp pictures from 3½ feet to infinity. Flash Kodamatic shutter has accurate speeds to 1/200 second with permanent built-in synchronization for sure easy flash shots. Unique body shutter release and sliding exposure computer built into camera back simplifies exposures. Optical eye level viewfinder enclosed in Tenite housing—Expertly engineered—Die cast aluminum alloy body covered with black Kodadur leather and chromium trim. Takes 8-2¼ x 3¼ pictures on 620 film. Shipped POSTPAID **$71.00**

Accessories—Kodak Flash Holder..... 11.00
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Vigilant 620, Kodet Lens..... 20.20
Vigilant 620 f6.3, Flash Shutter..... 42.14
Vigilant 620 f4.5, Flash Shutter..... 61.18
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Kodak 35 f3.5, Rangefinder Model 86.58
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Kodak Flash Bantam f4.5 Special..... 57.72
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Norwood Exposure Meter..was 75.00 New 32.08
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Kodak Bantam Eveready	7.00	5.00
Kodak 35 Eveready	8.50	6.35
Kodak 35 w/R.F. Eveready	9.00	6.75
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518	1.54	1.65
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No. 2	.25	No. 22	.18
No. 2A	.28	No. 31	.28
No. 3	.46	No 1 Flood	.18
No. 25B (Blue)	.23	No. 2 Flood	.34
No. 2B (Blue)	.28	No. RFL2 Flood	1.07
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4x5	1.92	2.15	15.37	7.85
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9x12cm	1.60	1.75	14.82	7.02

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127	$1.65	K828	$1.82
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116-616	2.20	K135-36	5.25

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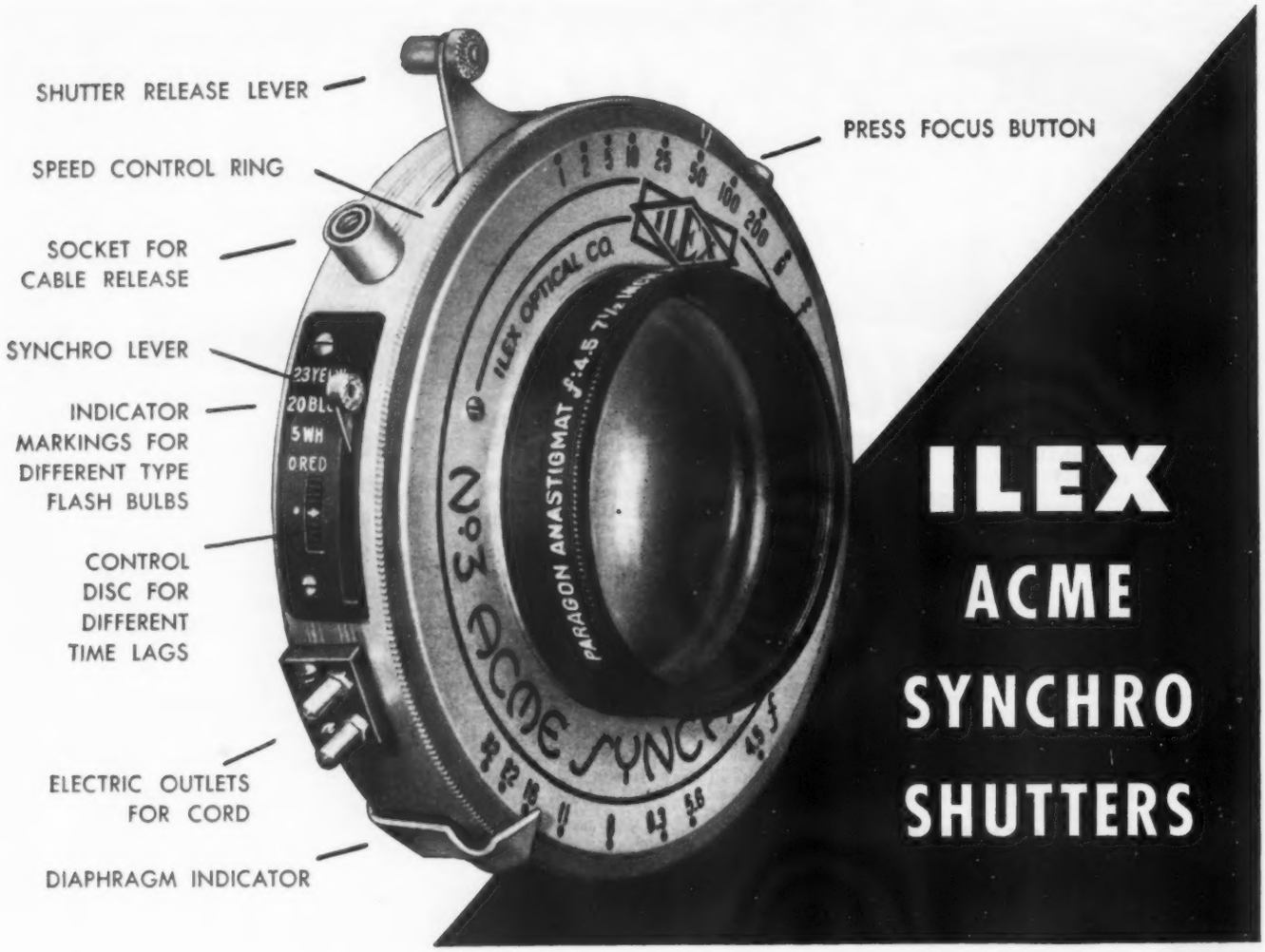

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Same girl—same day. *Left*—facing sun. *Right*—with Synchro-Sunlight.

Take "No Squint" Portraits The Kalart Synchro-Sunlight Way

The old way was to make your subject face the sun. Result: an unpleasant, squinting expression. The new Kalart Synchro-Sunlight way is to place your subject with *back or side* to the sun—or in the shade—and then let your Kalart Speed Flash supply the main illumination. Such a simple, sure way to get life-like photos. When you click the shutter, the Kalart synchronizer automatically lights the flash bulb at just the right moment to give you a clear, brilliant picture. A Kalart Speed Flash doubles the fun of photography, and can be attached to most cameras — old or new — in a few minutes. Take your camera to your dealer today and ask for a demonstration.

★ QUESTION BOX ★

Accurate focusing in dim light

Q—I have read that the Camera of Tomorrow has a built-in gadget for focusing in dim light. Can I buy this device separately for use on my Speed Graphic? It has a Kalart Range Finder.

A—Yes. The Kalart Focuspot can be attached to "E type" Kalart Range Finders and gives you the same practical advantages as the Focuspot in the Kalart "Camera of Tomorrow." It throws two beams of light on your subject, and when they merge, you have accurate focus. Beams also show approximate center of picture. The price of the Kalart Focuspot is $15.25.

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Q—Once when I borrowed a friend's camera to take some flash pictures, I found the batteries fired the bulbs but were too weak to trip the shutter. Would I have this trouble with a Kalart?

A—No. An important Kalart patented feature is that it opens the shutter *mechanically*. There is no danger of your shutter not working because of weak batteries.

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Q—What is the best way to synchronize a strobo light so that I do not have to take pictures by open flash?

A—The new Kalart Synchrostrob was especially developed for instantaneous firing repeating flash tube units. The special Synchronizer automatically fires the flash tube when the shutter is wide open. Unit comes complete with angle extension bracket and extension cord. Price, $16.00.

FREE *"How to Take Synchro-Sunlight Pictures"*

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Make of camera.....

Make or type of shutter.....

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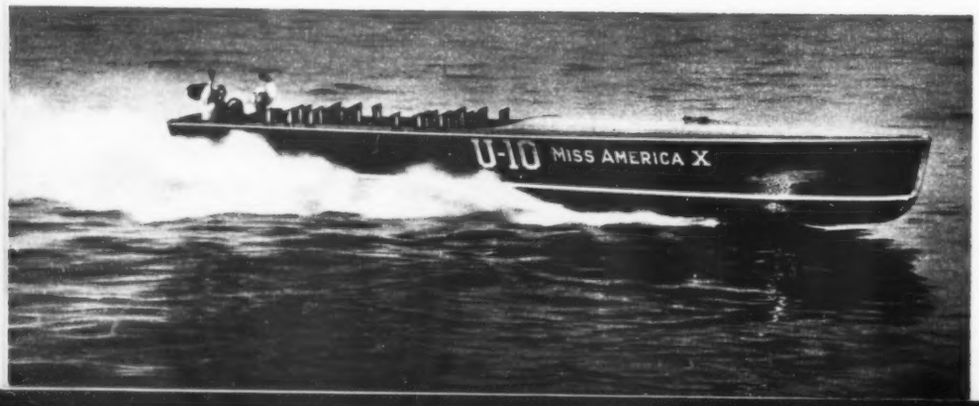
Any questions? Write them on the margin or a separate sheet of paper.

KALART

It's harder than it looks to get a snappy picture of a high-speed cruiser with throttle wide open. This one took a combination of seamanship and photography to set up so that light, boat, and angle were just right.

On Deck

by DAVID I. ZEITLIN



Stopping motion on a hundred-mile-an-hour record-breaker while keeping sense of motion in picture required panning and slow shutter speed. Note hazy spray.

Morris Rosenfeld's fifty years at sea add up to marine picture know-how

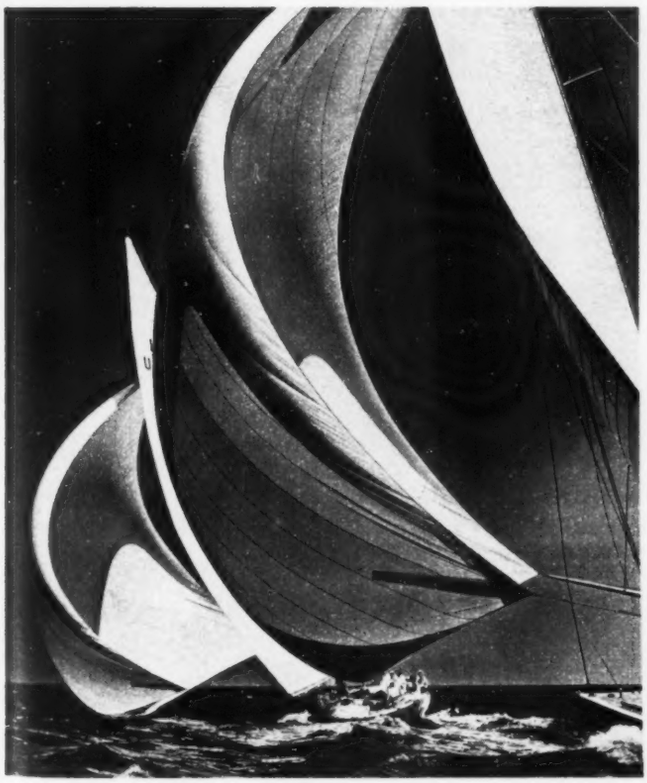
WHEN IT COMES to photographing ships Morris Rosenfeld is the photographer's photographer —and he has a record of fifty years of work and 200,000 negatives to prove it. The yachting world calls Rosenfeld "Rosy", and considers him an integral part of racing. He is a yachting institution and a well liked one. Veteran skippers can count more on Rosenfeld's presence on a regatta day than they can on a good breeze.

Although "Rosy" is now 64 years old, he is as active as ever: afloat about 80 percent of the time. His summers are spent on Long Island Sound and at ocean races on the Atlantic. When it gets cold up north and the center of racing activity goes south, "Rosy" goes along. On side trips he covers sailing activities on the Great Lakes and other inland waters. "Rosy" has covered every major American yachting event since the turn of the century.

Thirty years ago he acquired the first of his three boats—all of which have been aptly named *Foto*—and for the past eighteen years has owned one of the most elaborate pieces of photographic apparatus in the world: a boat especially designed for the making of marine pictures.

Rosenfeld was born in 1884, and as a boy lived in downtown Manhattan, only a few blocks from the East River waterfront, which was solidly lined with docks and shipyards. The bowsprits of the sailing vessels alongside extended over the cobblestoned street, and Rosenfeld loved to walk from dock to dock, staring at the stout hulls, the tall masts, and the complicated rigging. While he was yet a boy these ships appealed to Rosenfeld as wonderful photographic subjects, even though he did not own a camera. When he could, he borrowed a camera from a friend, and it was with this borrowed camera that he made the crucial picture of his life: one of a magnificent square-rigger sitting proudly on its poppets in drydock.

A print of it submitted to a contest won him a five dollar prize, and this, together with seven big



Flying Spinnakers is Rosenfeld's favorite picture. A good sailing shot, it is also exceptional abstract design.

Hazy weather was no drawback in making this study of 12-meter sloops. Cloud formations were added from another negative.

dollars of his own, bought him his first camera: a 4x5 Gundlach—at that time the smallest camera made. (Although he is no longer certain, Rosenfeld thinks the prize-winning picture, and his first camera, are still somewhere in his crowded studio. The accumulation of a forty year tenancy in one office suite, however, would probably have to be cleared to find either one.)

Although the next fifty years were to see him make pictures of many things besides ships, Rosenfeld knew then and there that his future was going to be in marine photography. "I have always been crazy about ships—sky effects and water." That undying affection has made a half century of diligent effort one of the longest labors of love in history—a half century never interrupted by a vacation.

Even though the bulk of his work has undoubtedly been marine photography, Rosenfeld has had a thorough grounding in all types of news and feature work. In point of service he might be considered one of the oldest active news men in the country.

The weeklies of the early days—*Leslie's, Colliers,* the *Commercial Advertiser,* the *Mail and Express,* used a surprising number of sports pictures, for which they were dependent upon free-lance photographers. As a free lancer Rosenfeld made many a visit to Travers Island, at that time the sports center of New York.

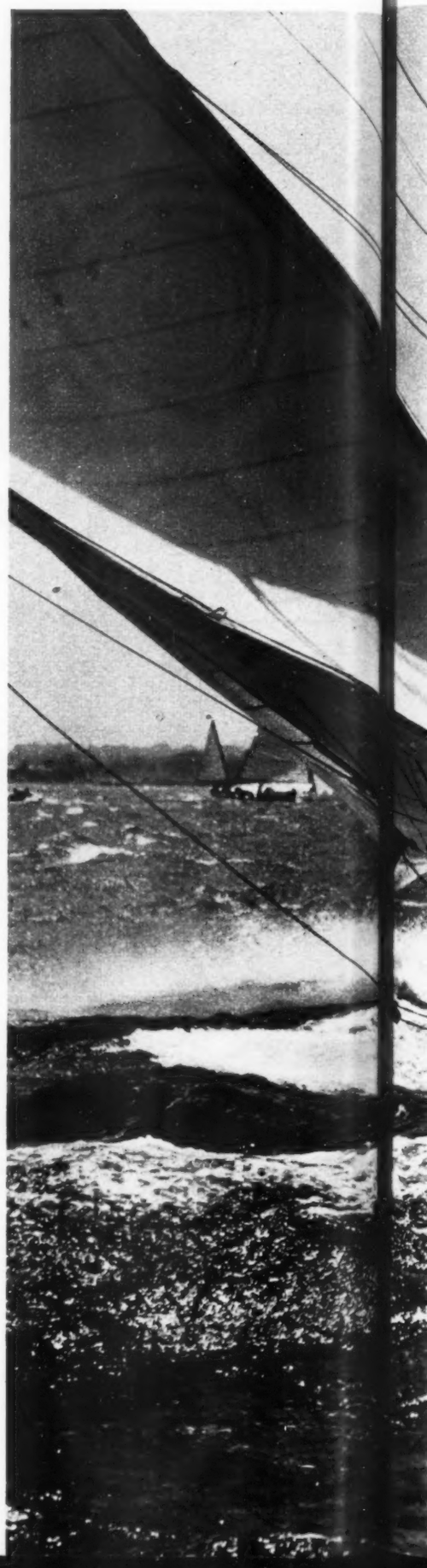
One of the first picture stories he ever did changed an eating habit for life. On assignment for the *New Yorker Staats-Zeitung,* a venerable German-language newspaper, at the turn of the century, Rosenfeld visited a bologna factory to show how "blood baloney" was made. The men, as was customary, shovelled the meat with scoops, and mixed it with their bare feet. Says Rosenfeld, "I haven't touched bologna of that type since." As if the assault on his intestinal sensitivities was not enough, Rosenfeld almost suffered an even more drastic fate. The floor of the factory was thick with slime, and as he was leaving the place he slipped. "I came very near ruining my first outfit", he recollects solemnly.

Rosenfeld can remember among other startling news events he covered, the *General Slocum* excursion boat disaster, in which the boat, loaded with 1,200 passengers, burned to the waterline with almost all lives lost. Arriving in New York by train from New London, Rosenfeld heard of the fire, and was one of the first photographers to arrive at the scene. As bodies were removed from the hull of the ship, and the river kept giving up the bodies of other casualties, Rosenfeld made pictures for two weeks for the *New York American.*

He served a photographic apprenticeship with one of the few concerns which made photographs on both copper and wood plates. The plates were sensitized as a preliminary to engraving them as illustrations for publications. New York once insisted on the use of woodcuts in textbooks for school children because printing done from metal cuts was believed to be bad for their eyes.

Despite this variety of work, Rosenfeld's heart was still out at sea where the boats were. Ninety-five percent of the work he did on the side was marine work—sail boats, ferry boats, tug boats—anything so long as there was water and boats of some kind and a pretty sky.

(*Continued on page* 174)



Right in close on a trick maneuver calls for long-focus lenses and smart boat handling. Hand-held Graphic was used.

PEOPLE *LIKE* TO POSE

Put people in your pictures! You'll find that even strangers will be glad to lend a hand if you ask them in the right way

By ROSS MADDEN

Illustrations by the author

An old gold camp pioneer, Bob Smith, was so pleased when Ross Madden asked him to pose that he offered, when the pictures were made, to take him on a complete tour of Virginia City, Montana, and show him the relics of the wide open days of the Wild West.

TRAVEL MEANS NEW PLACES—and faces. For most of us, half the interest in travel comes with seeing how others work and play and live. Picturing the people as well as the places can bring excitement and vitality to vacation photography. And even a shot made in your home town can be greatly improved with the aid of a volunteer model. But most camera fans reluctantly pass up many fine shots, contenting themselves with a second rate "snap" rather than ask a stranger to pose.

Such diffidence or hesitation is sure to vanish when you have asked a few complete strangers to help by being in your pictures and have discovered for yourself how genuinely interested they are in helping. Everyone, it seems, likes pictures, and likes to feel that he is helping make a good one.

At least ten thousand complete strangers have dropped whatever they were doing to pose for me. They've scrambled over rocks in their best shoes, they've patiently hiked back and forth along a hill top, they've waited for "just one more" on busy street corners while crowds gathered. They've even missed lunch and dinner.

In exclusive neighborhoods, I've rushed up to aloof, sophisticated ladies who might well have called the police. Crusty old gentlemen who looked as if they could buy and sell banks just for pastime, and would brook no nonsense meantime, have interrupted their siestas. Dour hill country people have turned from suspicion to smiles and helpfulness. The tight vacation schedules of many average families were pulled a little tighter while they gave me hours of their time.

Just about everyone likes to help make good pictures. I can count the refusals on one hand, and I've been asking for years.

While you are collecting worthwhile and interesting pictures, you'll be discovering that the camera is a magic key to some fine and memorable travel experiences. Impromptu, spontaneous, and revealing, these meetings with strangers bring understanding to your travel.

A wandering cowboy stopped and cooperated with Madden by waiting for a time while the moon came around into the right position for this shot. He was interested in the idea of the photograph, wondered how it would work out, and wanted to help in making it.

A strolling musician served as the cooperative model for this particular print, which is unique in composition and pose. Note how Madden has used a low angle of view to place the accordionist against the clouds, how the lines bring the eye to his face.

Sheepherders Madden met were friendly, appreciated company. They were delighted to pose for pictures, and afterwards invited the photographer to stay for dinner and stuff himself with lamb chops. The gnarled tree in the scene serves to keep the herder and background separated.

Yellowstone Park is a favorite summer vacation spot for many families with children. It is one of Madden's favorites, too, for here he has found that he can turn his camera on the human interest and picture possibilities which the tourist families offer.

One handed, a Montana cowboy rolls his own cigarette, and poses for Ross Madden's camera. This photographer's formula for handling people is to ask his subjects-to-be if they would mind helping him make a picture, not for permission to take a picture.

Waiting at a small railroad station, Madden wondered how to best capture the sunset. A nearby trainman suggested a siding where really effective photographs might be made.

A roof of grass caught the photographer's eye, and made him wish that he could record it while it was being mowed. On impulse, he rang the doorbell, told the owners the story, and found that they were delighted with the idea and would be only too happy to oblige.

These two nuns were noticed shopping in a curio store. When asked, they readily agreed to wait for the next eruption of Old Faithful in order to help make this picture.

← **A barrel cactus** makes a dull photograph when just by itself, but an obliging cowboy provided a way to complete the picture, and record both the plant and colorful costume.

In my experiences a barrel-chested, ruddy-faced sergeant stands out as a character subject. As I watched the military revue at a Canadian post, I couldn't miss seeing him, noticing the devil's own sparkle in his eyes and wondering if I could catch it in a negative. He cheerfully assented to coming back for some pictures. After we had made several exposures, he suggested that we try some of the especially imported stout at the Sergeants' Club. The only outsider, I was surrounded quickly by pals of the sergeant, good humoredly kidding him about going to Hollywood. Their combined experience covered most of the world, including the Foreign Legion. For two hours they plied me with brown stout, and an engaging variety of anecdotes and pithy stories that I still re-tell with pleasure.

Shortly after entering Mexico on my first visit, I stopped at a small village to make some pictures of two handsomely outfitted strolling musicians. In not very good Spanish, I explained that I would like to make some pictures from a hill top. They walked with me to the edge of town, and for half an hour we made pictures. Afterwards, they insisted that I be their guest for the evening. The "Senor" and they had made some fine pictures, now we must celebrate. I finished the night with breakfast at the home of one of my hosts. The insight I had gained into their ways of life, and their character, made my entire trip more successful.

Countless times I've been invited to take part in community activities and group parties because I've asked a stranger to pose for me. Your camera can let you share in such experience

But never, *never*, ask a stranger to take his picture How would you feel if someone rushed up, shoved a camera in your face, and said he wanted to take your picture? Must be a catch somewhere.

"Would you mind helping me with a picture?"

Well, now, that is another story . . . .

Everyone likes to be thought helpful. And most people are flattered with your request for their help. At least they seem to be. And when you explain that you want to make a good picture of something that is near to them—their work, their homes, their town, their children—of course they'll help.

Travel pictures needing such help can be quickly grouped in three classes: Landscapes or other general views needing people or some appropriate action to give perspective and a center of interest; action shots in which both the people and the action are joined, as, for example, a cowboy saddling a horse; and close-ups in which you are trying to catch an expression, or a characteristic face, or a characteristic detail of clothing or action.

For pictures in the first group, general views, I try to select a camera position and get an approximate idea of what the people should be doing, and where, before approaching potential subjects. It is a simple matter then, to explain that the scene would be improved if they would consent to being in the picture.

For action shots, I watch the action through a complete cycle if it is a repetitive one. If not, catch the best shots you can. Then, I ask if certain pictorial moments from it could be repeated just for the picture. Explain as courteously and fully as you can what you have in mind. Often the worker can suggest other bits of action that would make an even better picture. Explain carefully that you want a real action picture so it will

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HAPPY VACATION WITH CAR AND CAMERA

Your trip will be delightful and more photo-profitable if you plan early and carefully

By WENDELL MERRILL
Illustrations by the author

VERY SOON NOW you'll be planning your summer vacation, if you haven't done so already. And if you're a true camera fan you'll be thinking in terms of the trip most likely to yield the kind of still and motion pictures you enjoy taking.

In many ways this probably will be the best photographic vacation season since before the war. Films are back in wide variety and good supply, quality cameras are comparatively easy to find, and accessories, like exposure meters, filters, and tripods, are freely available. If you're very lucky you may even make the trip in a brand-new automobile.

Yes, you can have a fine picture-taking vacation this summer—but it will pay you to make your plans early, for travel experts believe that vacation business in 1948 will be bigger than in any year in recent memory.

Most experienced tourists agree that it is wise to reserve accommodations in advance for every night away from home. There is nothing quite so comforting as the knowledge that a good room and shower await you when you pull into a strange city, hot and tired, after a day's driving.

If you expect to stay at one place for the whole vacation period,

Advance information helps you get pictures others miss. This falls, higher than Niagara, is in a New York state park not two miles from a busy highway, yet thousands do not know it exists.

Careful planning makes for a more enjoyable trip. Get maps and road information (left) from oil companies, your automobile club, and from friends who have traveled there, as well as confirmed sleeping reservations. Be sure cameras are in perfect operating condition. Make a complete inventory of your equipment (center) and have it insured. Check photo equipment against a written list (right) as you pack.

Travel hard-surfaced secondary roads when possible, for more pictures and greater driving enjoyment. Don't try to cover uncomfortably long distances. Allow yourself time to search for pictures.

Prominent public buildings make pleasing subjects for your album, and help tell the story of the places you visit. If you are short of ideas, buy picture post cards and improve on them.

the job is simple—just one letter and you're set. Things are a little more involved when you spend your time traveling from place to place. But here again, experienced vacationers say it's worth a little extra thought and planning to be assured of a good place to stay come nightfall.

One thing to keep in mind is that a hotel reservation usually isn't worth a plugged nickel unless it's confirmed. And most hotels won't hold a room for you, confirmed reservation notwithstanding, much after six in the evening unless it's paid for in advance. Unfortunate, but true. Moral: if you expect to arrive later, send check in advance.

If you're not familiar with the hotels in cities you expect to visit, pay a call on the manager of one of your local hotels. His red book directory will tell you about accommodations in practically every city in the United States. Another source of information, available to members only, is the American Automobile Association. A third source is the chamber of commerce in the towns you plan to visit. A point to remember here is that chambers of commerce are operated by honest individuals, but enthusiastic home town boosters.

Those who plan to spend a week or two at one location usually travel by the most direct route, traffic and billboards notwithstanding. The aim is to get there and get established. But if you're one of the many who enjoy using up two weeks with pay in rambling over a lot of territory, you'll want reliable road information. For very often secondary roads are far more pleasant to travel and offer many more opportunities for making pictures along the way.

If you belong to the A.A.A., detailed route information will be supplied free upon request. If not, write to one of the big gasoline companies—most of them offer a touring service. Tell them where you want to go and whether you want to make time or enjoy the scenery. They'll send you marked route maps without cost. We traveled 1,500 miles last summer, much of it over secondary routes mapped by an oil company, and hit only 30 miles of bad driving—and that was way up in the northern reaches of Maine—beautiful, but sparsely settled territory.

Sooner or later most vacationers come to realize that a "tight" schedule takes most of the fun out of driving. No matter how fine and fancy your car may be, you'll get more enjoyment out of your trip if you set up your driving schedule on the basis of an average of 35 miles an hour. Sure, you'll drive much faster than that sometimes but you'll also be held up by traffic signals and a dozen other minor annoyances here and there along the way.

But most important, if you allow yourself a little leeway you'll have time to stop for the pictures you see as you drive through the countryside.

Plan for about 250 miles of driving between nine in the morning and six in the afternoon. If you run across a lot of good pictures you'll have plenty of time to stop and get them without upsetting your schedule. If not, you'll arrive at your destination a little earlier. Either way, you'll have more fun.

With reservations and touring plans taken care of, you're free to devote all your attention to the important reason for your vacation trip—good pictures. For interesting record shots of the towns on your route, refer again to the chamber of commerce literature. Note the names and locations of picturesque old churches, historic buildings—everything that holds promise of being worth investigating, and photographing.

You may want to drop a friendly note to the secretary of the camera club, or to a fellow member of the Photographic Society of America in towns along your way. Ask about the possibilities of getting your type of pictures in his bailiwick. He'll be glad to help you, just as you would help him if positions were reversed. And he'll be able to suggest scenes and places you might not otherwise discover in days of walking and looking.

It's a good idea to get everything down in writing. Either make notes on the road map you'll have in the car with you, or carry a notebook. This information will be most helpful if it's arranged in the order in which you will use it.

For example, here's how one might lay out a tentative road plan and shooting schedule for the 100 miles between the imaginary towns of Centerville and Middletown:

Lv. Centerville route 208
51 miles—arrive Jonestone. Right turn at square. 3 miles on route 66 to old mill.

Lv. Jonestone route 208
10 miles—arrive Coopersville. Straight ahead on Main St. to lake. Sailboat pictures.

Experienced photo guides like O. A. MacKay (left) of Quebec are available in some localities. They understand your problems and often help you get pictures that otherwise are unobtainable.

Local persons, particularly policemen, usually are glad to help you in your picture search, and often can suggest interesting subject matter not listed on maps or in the usual guide books.

Lv. Coopersville route 98.
4 miles—look for sign marking road to Withrop Park. Picnic grounds.
Lv. Park return to route 98.
35 miles—arrive Middletown. Largest granite quarries in state. Also beautiful old homes to be found along Western Boulevard.

And now, since this is to be a photographic trip, prepare one more written list—a list of the equipment you'll need for the pictures you hope to get. It's the only way of being sure that you have the things you want, when you want them. I've done this every year since that one unfortunate summer when I set up my view camera for a picture of a tree-lined lake and looked around for the little black case of lenses. You're right. I had left them at home—safe and snug on a closet shelf 300 miles away.

It's very easy to take too much, or too little equipment on a vacation trip. If you take much more than you need it may prove to be an unnecessary burden. With too little, you may be forced to pass up good picture opportunities.

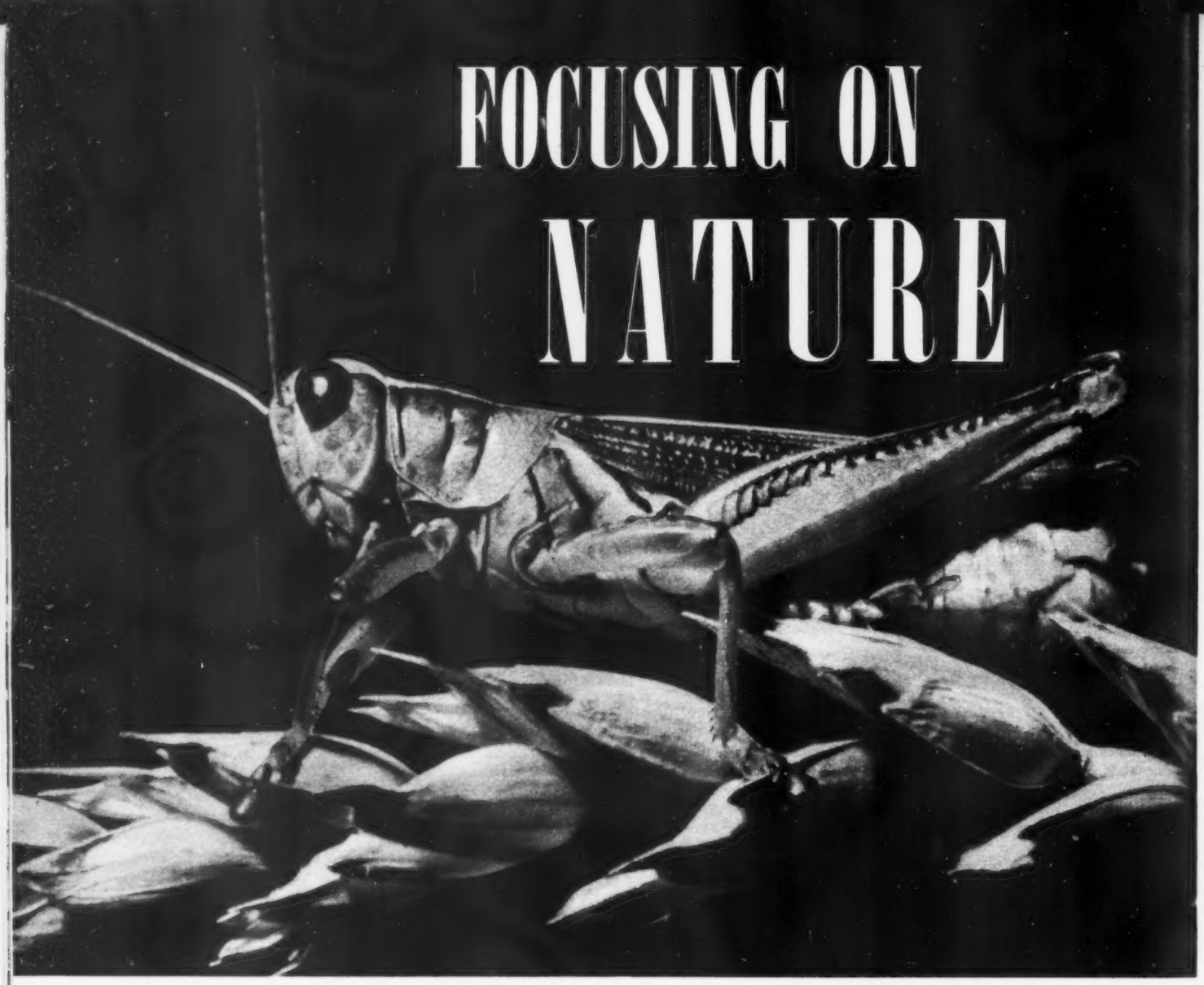
Here is a list that one two-photographer family using a Super Ikonta B and a 4x5 Speed Graphic has found practical. It is based on the assumption that each person will (*Continued on page* 159)

You'll probably want a record shot of your hotel. Try for an interesting viewpoint and pleasing composition. This picture, taken only for the album, later sold to a national magazine.

Carry flash equipment for supplementing illumination if you plan to make indoor pictures. Floodlamps are impractical because electrical outlets seldom are available where you need them.

Stop and take pictures when you see them. But plan carefully, walk about the area until you discover the most effective composition. Here foreground trees give a strong illusion of depth.

FOCUSING ON NATURE



This grasshopper on a head of wheat was caught with a 2½x3½ camera, and the negative later was blown up with improvised equipment to 30 inches by 40 inches in size. Lee Jenkins, of the department of Entomology of the University of Missouri was the photographer.

Lee Jenkins, insect photographer extraordinary, is a member of the Entomology department of the University of Missouri. He is shown here with a Bell & Howell Auto Load Speedster mounted on a tripod tilt-top which is attached to a copying stand made from an old Argus enlarger. The camera is focused on a group of mite eggs, which have been laid on the twig mounted at the left.

The University of Missouri's Lee Jenkins uses improvised equipment to make unusual and instructive insect and animal pictures

By NEWBILL WILLIAMSON

A HOBBY which sprang from a keen interest in his first small folding camera is paying off for Lee Jenkins of the University of Missouri's Entomology department. Progressively "learning by making up my mind and going ahead and doing it," he has passed from the Sunday afternoon snapshot stage to what might be regarded as the epitome in photography. Now he has color movies of the birth of a butterfly.

There is no secret behind Jenkins' success, he says, even though he has learned by himself nearly all the photography he knows. His greatest advantage is the fact that he has always been able to find subject material in the world around him—animals and insects.

Naturally, in order to film the life of insects, it was necessary to know them, to be familiar with habitats and different stages through which they pass before becoming adults and assuming the appearance by which most people recognize them. That knowledge has been a boon to Jenkins, of course, but his work has not been easy. His movies of the changing of the Monarch butterfly from its larva to chrysalis to adult stage involved hours of patient vigil. They necessitated calculations as to when the changes would begin and the solution of other problems.

Out of four larvae, which were difficult to get because most of them had changed and gone south, he was able to get pictures of only one and had to postpone several meals to do that. He stayed awake until four o'clock waiting for the first one, gave up in order to

Rarely seen, and even less frequently photographed, these egrets nest and live along the backwaters of the Missouri River in northeastern Missouri. Lee Jenkins' search for photographic subjects has taken him far afield, but the photographs he has made have been worth his efforts, and have been printed in many periodicals. For stills he uses a Kine Exacta, Auto Graflex, and Watson Press camera.

Lonely and seemingly very unhappy about the whole thing, this elder egret perches on a log and stares dismally off at the Missouri River.

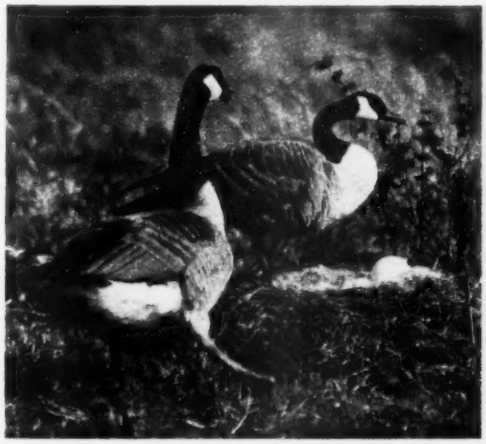
sleep a few hours before going to work in the university's orchard, and returned at seven to find that his specimen had already completed its process. One never made the grade because of a parasite's feeding upon it, while a third, for no apparent reason, made no progress at all.

Jenkins uses a 16-mm Bell and Howell Auto Load Speedster for his movies and has devised several additions to his camera to adapt it especially to insect photography. For most of his movies, particularly those of very small insects, mites, and insect eggs, he attaches a one-inch extension tube. Four times as much exposure is required when using the extension, but the insects appear in considerable detail.

Jenkins takes as many of his pictures as possible on the spot where he finds his subjects, but often he has to bring them inside. In such cases he carefully breaks off a tree limb or twig or shrubbery branch on which his insect is resting. In the case of the Monarch butterfly he located the larvae, brought them inside, and raised them to maturity, since it was impractical to watch them closely where he found them. When taking outside pictures, however, he says that a "must" is a tripod that can be adjusted to within eight inches of the ground. This is definitely true in the case of objects which cannot be moved, he declares, and especially pertains to taking pictures of flowers.

For his indoor movies Jenkins has rigged

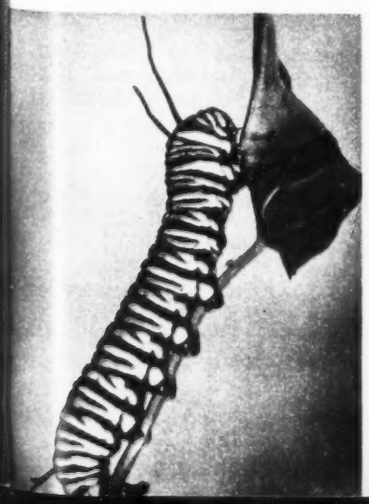
(*Continued on page* 100)

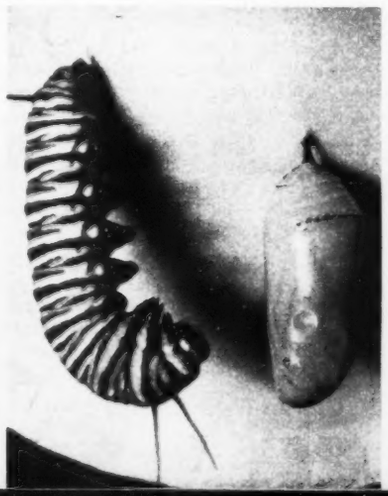


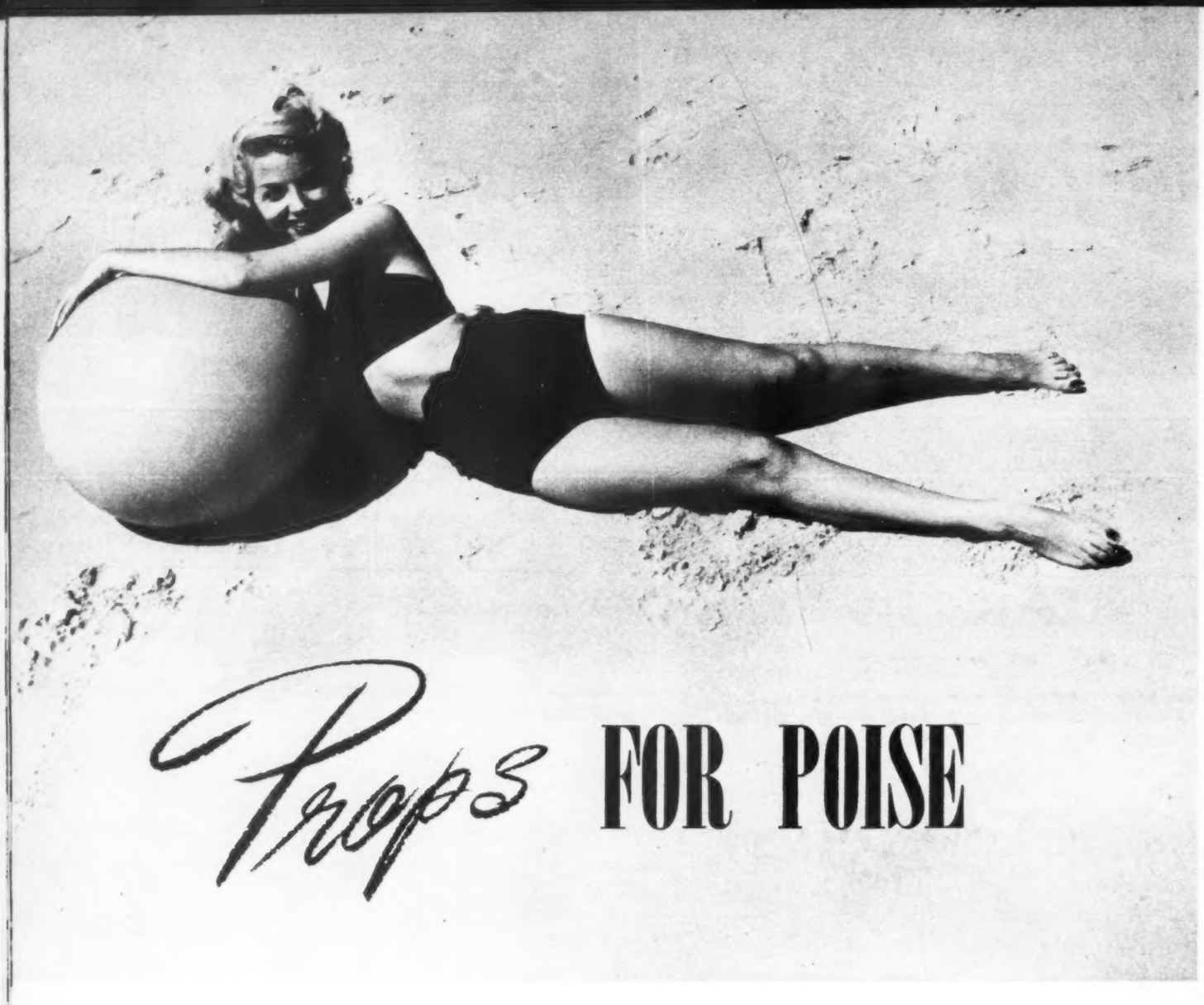
Jenkins here has caught a pair of Canadian geese and a clutch of their eggs, which can be seen on the ground directly below the beak of the farther bird. The nest is raised off the ground and is slightly darker in its tone than the ground. To make this picture, Lee Jenkins used a Graflex, with Tele Tessar lens.

No sour grapes for this hungry but happy raccoon, caught by Lee Jenkins' camera as he feeds himself with a hanging bunch of wild grapes in a forest near Columbia, Missouri, site of the University of Missouri. Note the almost human-like technique of feeding which this nocturnal gray mammal uses in eating.

The life of a Monarch butterfly from caterpillar stage to that of adult butterfly is shown in this set of Lee Jenkins' shots. At the left the caterpillar feeds on a leaf, is then shown as it attaches itself to a piece of cardboard prior to splitting its skin and changing to the chrysalis stage, which can be seen in the two center scenes. Final view shows the adult butterfly after its emergence from the cocoon.







Props FOR POISE

America's famous photographer of women tells the techniques that give his pin-up pictures their sparkle and spontaneity

By ANDRE de DIENES

Illustrations by the author

IF I WERE a psychologist, I would add to the list of fundamental urges (hunger, sex, power), the desire to take photographs of pretty girls. And of all the places where a pretty girl displays herself to best advantage, the beach in the summertime is tops.

Of course, photography is my way of earning a living—but who am I not to combine business with pleasure? And when I take pictures at the beach my mind is on one thing. Just as every other male, I'd like to get that certain vital something which my model has, on film. I have found that the best way to do this is to reduce technical problems to a minimum and concentrate on the girl.

Let me tell you how I do it—and you can follow the same simple rules in photographing your own pin-ups.

First of all, the best way to pose a healthy young thing is not to pose her at all. Just give her some kind of prop to play with, and get ready to take pictures. Her natural grace and spirits will do the rest.

Giving the girl something to do—a seaweed rope to skip with, for example—will destroy whatever self-consciousness she may have about posing. Healthy animal spirits are natural to youth, and the combination of sun, water, and sea breeze are wonderful incentives to a gay time. Always remember to help your girl have a good time. Above all, don't make *work* out of beach pictures. If you do, your model's work-worn expression will reflect your bad mood—and the day's shooting will be for nothing.

The simplest prop will do. A scarf, a colored ball, a bit of seaweed picked up along the beach, a rubber raft borrowed from some kids playing nearby. One afternoon in California I was taking pictures of an aspiring young actress named Trudy Classford. I was standing on the edge of the swimming pool, trying desperately to find something to add a little zing to the picture. All I could see was the usual poolside furniture—so, I picked up a wooden chair, threw it into the pool and yelled to Trudy: "Go ahead. Sit in it."

She did. And her laughter at my somewhat unpredictable behavior gave the pictures a wonderfully effervescent quality.

Once I get the model set with the prop, I start taking pictures. Don't waste valuable time (and all time spent with a beautiful girl is valuable) fooling with the mechanics of the picture. I always shoot with the same speed and focus. I have the camera pre-set, and all I have to do is follow the model—always keeping the same distance away from her. I use a medium yellow filter since I work in bright sunlight—and I use a comparatively high speed. All the

Here de Dienes has integrated his prop, a beachball, into the composition of his photograph. The subject is Claudia Naughton.

Should you lack a prop, scan the shore and watch for what the waves will wash in. Ruth Roman looked and found a seaweed rope.

An ordinary beach chair makes an unusual prop for poise. The photographer threw one in a pool for this shot of Trudy Classford.

pictures with this article were done at 1/250 second with an opening of *f*/11 to catch my fast-moving models. My camera is generally a Rolleiflex (though the few times I try for more static and detailed poses, I use a Graflex). I never use a tripod, since putting the camera on a tripod limits the model's field of action.

I let the model run, skip rope, ride a raft in on the waves, and then I run after her with my camera. In this way, the model doesn't have to worry about the camera. She can relax and have a good time, and I get better pictures.

If you do shoot from dawn to dusk, be sure that you always keep the angle of the sun in mind. For example, at noontime when the sun is straight overhead, I usually take pictures which show the girl sunning herself or riding a raft. The horizontal pose automatically eliminates the harsh face shadows which appear if you picture her standing. One must be very careful when taking beach shots to eliminate as much face shadow as possible; for this reason, pictures taken in the diffused light of a hazy day sometimes will have a softer and more pleasant quality than those taken in direct bright sunlight.

In the darkroom, I generally stick close to manufacturer's directions for both printing and developing. One hint that might help you to make more brilliant prints is to always watch the shadows in your picture when you are printing. The test of a brilliant print is one in which shadows are neither too light nor too dark. Your eyes will be the best judge of this. But remember to keep them on the shadows when you print. If you do, the rest of the picture will fall into line beautifully.

There are endless ways to pose a girl at the beach because there are endless things a girl does at the beach. You can shoot from

An air mattress makes a fine float and gives the model, in this photograph Norma Eberhardt, a chance to relax and enjoy herself.

Following his belief that most people like to have a pretty girl looking at them, de Dienes posed his model facing the camera.

dawn to dusk, modern films and equipment being what they are, and still not run out of ideas. Maybe your beach beauty will want to encourage her suntan with water from a man-made shower instead of the ocean If so, there's a picture. Maybe she'll want to relax in the sun. If so, prop her up against a large beach ball—there's another picture. Maybe she likes to swim, if so, put her on a raft and let the waves do the rest. Glistening wet skin is very photogenic.

These hints will work with any girl Most of the girls in the accompanying pictures are young ac resses seeking publicity, not professional models. If your girl is pretty, she'll do very well as a model. Do right by her and get the prettiness on film. One good help in dealing with non-professional models is to have them look directly at the camera. If the girl is nervous about posing, she'll be less self-conscious smiling at you than at an empty spot somewhere on the beach.

This technique gives the picture a personal flavor, since the girl looks directly at the viewer. After all, you like your girl because of the way she looks at you, don't you? Get that look in your pictures of her. Whether you want the picture for yourself or to sell, remember that there isn't a man in the world who isn't flattered by a pretty girl's direct attention, even in a photograph.

It's always a good idea, too, to take along plenty of film. Many times my models (those who are not professionals) are a little intimidated by a camera. So, I usually count the first two rolls of film as warm-ups. Be persistent. Take lots of pictures. Soon you will find your girl responding to your search for a certain expression. She'll forget the camera. And you'll have a set of terrific pictures. Never give up. The first few hours are the hardest; the last, the most rewarding. If you keep this in mind, your enthusiasm will remain high and will be reflected in your models. Generally all of the last rolls I shoot on a long day at the beach are good. If you like a pose, have the model repeat it several times. That way you'll be sure of getting exactly what you want. Film is cheap and the time taken breaking in the model will be well spent.

And while you are searching for new and different ways of posing that girl, don't forget the standbys. Simple pictures of a girl sunning or holding a scarf in the breeze or just standing in a bathing beauty's traditional pose would not be used year after year if they were not appealing. I make these poses even more appealing by adding a little frosting—asking the girl to hold a colored beach ball, look into the camera, or use the beachball as a backrest.

Just follow these simple hints and your camera will be full of pin-ups. A day with a pretty girl at the beach—what photographer could ask for a more inspiring assignment?

WE INTRODUCE . . .
Peter Gowland

Peter Gowland has a fondness for low angle shots, and for his Graflex, a favorite camera. The portrait, below, of Peter Lawford, Hollywood star, is an excellent example of his work.

PETER GOWLAND'S father is a movie actor, his mother is an actress, and he was born in Hollywood. So, when the Gowland boy grew up to a strikingly handsome and broad-shouldered six-foot-three, his destiny would seem to be inevitably that of a film actor.

Gowland bowed to logic and environment and embarked upon an acting career before the war, starting at the bottom and working up through extra ranks to bit parts.

But always on the studio lots he found himself more interested in the work of the cameramen, their tricks of lighting and choice of camera angles, than in the performances of the actors.

From boyhood—his father gave him his first camera when he was four years old—Gowland had been an amateur photographer, and it fascinated him to attempt to duplicate at home the effects which he saw achieved on the movie lots.

He was particularly impressed by the meticulous care with which lighting is arranged for high quality movie shots, and that same carefulness in lighting carried over into his own work. Even today, that influence is obvious in Gowland's carefully lighted pictures.

While still working as an actor, Gowland acquired a camera and rudimentary lighting equipment and became a part-time professional photographer. His clientele consisted mostly of aspiring young actors and actresses who were unable to pay the prices asked by the topnotch Hollywood photographers for the pictures which they needed for leaving on file with casting offices.

Glamour, of course, is the main stock in trade of the young actresses who were Gowland's models, and in short order he became an expert at shooting glamour portraits of beautiful girls.

When the war started, he had an opportunity to put his photographic talent to work in the big photographic department of North American Aviation, builder of the Mustangs and Mitchell B-25 bombers, and he went into it enthusiastically, giving up acting altogether and becoming a full time professional photographer.

As an engineering photographer at North American, he had occasion to take every conceivable type of picture and gained enormous versatility with a camera. He learned to be able to take any kind of photograph imaginable upon a moment's notice—and did that very thing for three years.

Movies beckoned again, long after he had given up acting in favor of a photographic career. Gowland was seated in the front row watching one of the noon-hour entertainment programs at North American Aviation one day, when one of the entertainers, a veteran actor who is also a motion picture talent scout, spotted him. After the show was over, this actor jumped down from the stage, took Gowland aside, and invited him to try out for a starring role in "The Robe."

It was part of the producer's plan to introduce a new actor in this part, and after several interviews it was decided to screen-test Gowland for the role. Any actor in Hollywood would have given his eye-teeth for this break which came to Peter Gowland, singled out of a crowd three years after he thought he had given up acting for good.

Gowland was duly screen-tested—but whether the test was successful will never be known, because Uncle Sam then exer-

(*Continued on page* 136)

Part of a family of Zuni Indians bring dirt to rebuild the mud ovens used by the women to bake bread. Made in Zuni Village, New Mexico.

PHOTOGRAPHING THE *Indian*

By JOSEF MUENCH

Illustrations by the author

If you plan to picture the Redman in his own land and among his own people, mind your manners and be polite, dignified, and considerate

THERE are no better subjects for pictures than the American Indians. Visit them on their reservations his summer for the biggest bag of good shots that you ever took. You will make some very real additions to your concept of living while doing it.

If the Southwest can be included in a vacation, you will find superb subjects against a natural backdrop that is dramatic and colorful. The strong character in the faces of the Havasu, the picturesque hair-do of the Navajo, the broad features and spotlessly clean dress of the Apache women, the friendliness of the Papago, and the quaint leggings of the Hopi will be only a few of the subjects waiting to be captured.

The Indian is tired of being considered a museum piece, but he doesn't mind being photographed when it is done with understanding and courtesy. Knowing something about their ways may make a visit to them more pleasant and profitable. This then is on the human side of getting pictures of the American Indian, rather than on the technical.

You must catch the Indian before you can shoot him. If he doesn't want to be photographed, you may find a blank on your film and unpleasantness on your hands. There are many of the ceremonials where visitors are welcome—without their cameras. In others, pictures are permitted of only certain parts of the ritual. More than one indiscreet cameraman has lost his equipment and his dignity when he tried to take a forbidden scene.

I have a little formula which works out most of the time and is fun, because we meet so many interesting people in the process. To demonstrate: one warm summer day, on the Papago Indian reservation in Arizona, close to the Mexican border, we stopped at a house. A very portly old gentleman, sitting on the ground in the shade of a tree acknowledged our greeting and accepted a cigarette. When a charming plump baby toddled out of the house, there was candy for her, and for the other older children who soon

A Navajo boy, an Acoma pottery maker, a San Carlos Apache Indian, and a Havasu Indian who lives deep within the Grand Canyon . . . these are the faces the traveling photographer in the Southwest will find before his camera, providing he is polite and understanding.

Navajos, nomads of the desert, learn to ride when young, and are famed for their horsemanship, knowledge of the reservation.

The rug these Navajo women are working to make will soon be traded for clothes, supplies, and equipment at the Trading Post.

appeared. Negotiations thus under way, we brought out the camera and asked if we might take some pictures. Beaming smiles were the answer and I went to work. No tripod work is possible and no time exposure since your subject is not apt to stand around while you make ready. If you can maneuver them against a good background without modern buildings and distracting lines, take them with native plants or typically Indian dwellings, as we did here.

I was amused to be told later at the trading post that the family we had just visited never permitted pictures to be taken of them.

That same day we stopped at the house of a chief. He was away but several children greeted us shyly and accepted candy. They were delighted with the way we pronounced "water" and mimicked us, following and watching every move. Two older girls brought a rug into the broiling sun (it was 115 degrees in the shade) and worked on their native baskets while we took pictures. We promised to send copies of the pictures and were careful to do so as soon as the trip was over and the prints made. As a result, on the next trip, the same girls were cordial and eager to help in getting new ones. Traders say that too many photographers promise prints and never send them.

At the Hopi town of Walpi, I left my car near the village where two small boys were playing in the sand. They probably understood English but weren't using it that day and looked ready to run at the sight of the camera. As I walked past the stone houses with strings of red peppers drying in the doorways, an elderly Indian appeared in the distance, calling to me not to take any pictures without permission of the chief. He was vague about where the head man could be found. Walking along beside me, the old man told in halting English that his people didn't (*Continued on page* **168**)

Be-decked with hand-made silver buttons, an Indian child sits with her pet goat and a hand-woven rug. Desert cliffs which rim the Navajo Indian Reservation in Arizona can be seen in the background.

→ *Model Judy Hall* poses provocatively for photographer Andre de Dienes of New York City as sunlight floods down over her back and head, and turns her hair to brightly burnished silver.

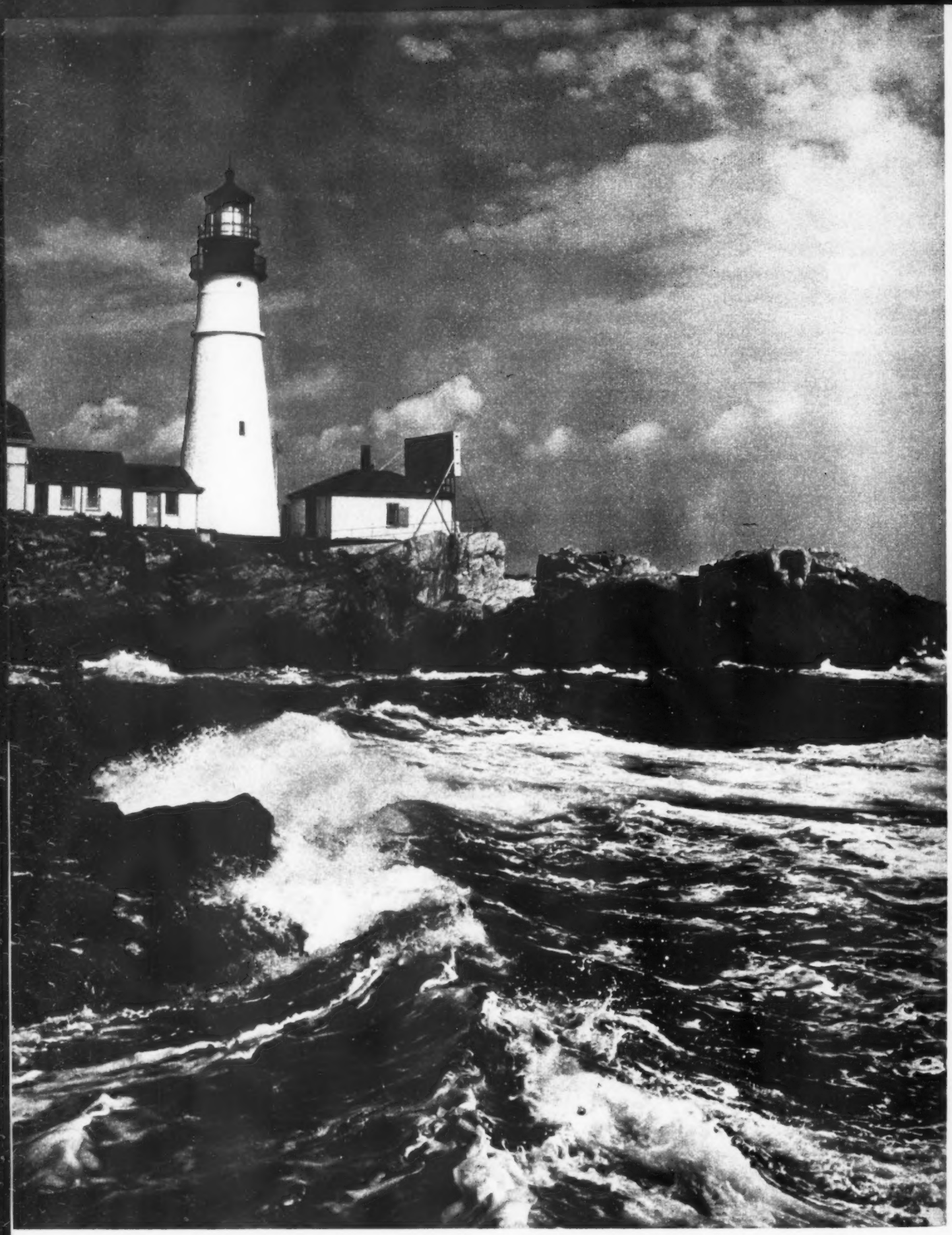
Sunlight falls on dark water and picks out the pure white of a water flower whose angular lines are accentuated by the curves of the lily pads. Picture by David Corson, New York photographer.

SUNLIGHT *Pictures*

PHOTOGRAPHY in the out-of-doors has many advantages for the picture-maker, but the strongest of its lures is sunlight. That ball of flaming matter which hangs in the void some ninety three million miles away from Mother Earth not only warms it, but serves its camera workers as a source of illumination which puts to shame the meager efforts of mechanically-minded men who have tried to imitate both its quantity and quality.

Perhaps the richest indication of its worth to the photographer can be seen in the pictures which make up this section, pictures from talented amateur and professional photographers. They are examples of how sunlight can be used to create contrast, brilliance, texture, sparkle, shadow, and spaciousness, and almost provide a manual on the manifold possibilities of using the sun as a source of light.

With the coming of another summer those who work with a camera, be they amateur or professional, will find again that taking pictures by sunlight is always a provocative, pleasurable, and instructive pastime project.

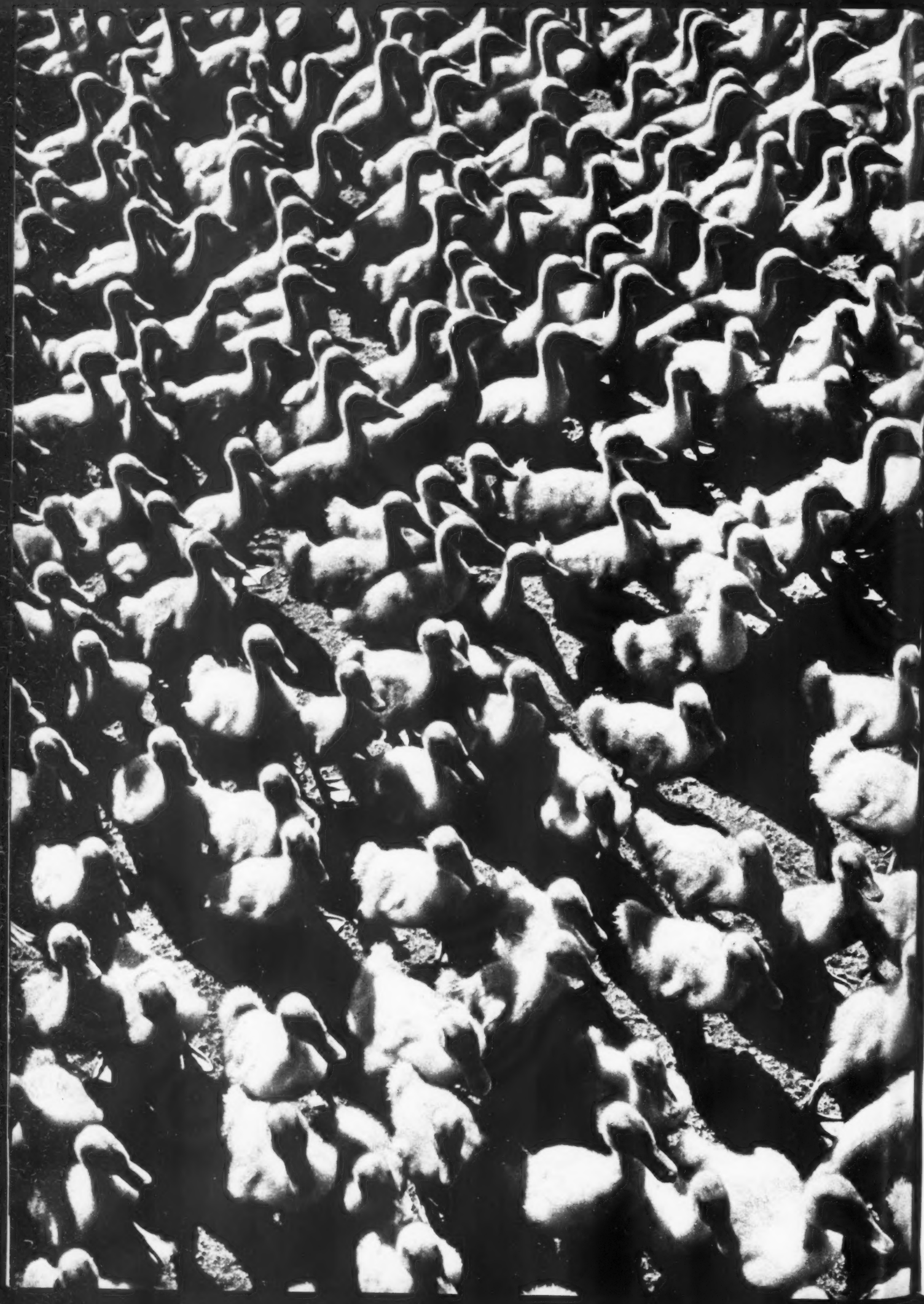


Bathed in brilliant sunlight, Portland Head lighthouse sits on the shore of Maine's rocky coast as if it grew from those same stones. Ronald Merrill, of Portland, Maine, is the maker of this scene.

White-decked boats weave and bob their way across choppy waters as sun-thrown shadows fall in nests formed by wind-curved sails. This fine action shot is the work of photographer Frank Scherschel of Wauwatosa, Wisconsin. →

3
GONE WITH THE DRAFT

Crosslighting by an early morning sun reveals the texture and detail in this California sand dune scene by Victor Baldwin of Los Angeles, and creates a patterned abstract by the fall of sunlight and shade.



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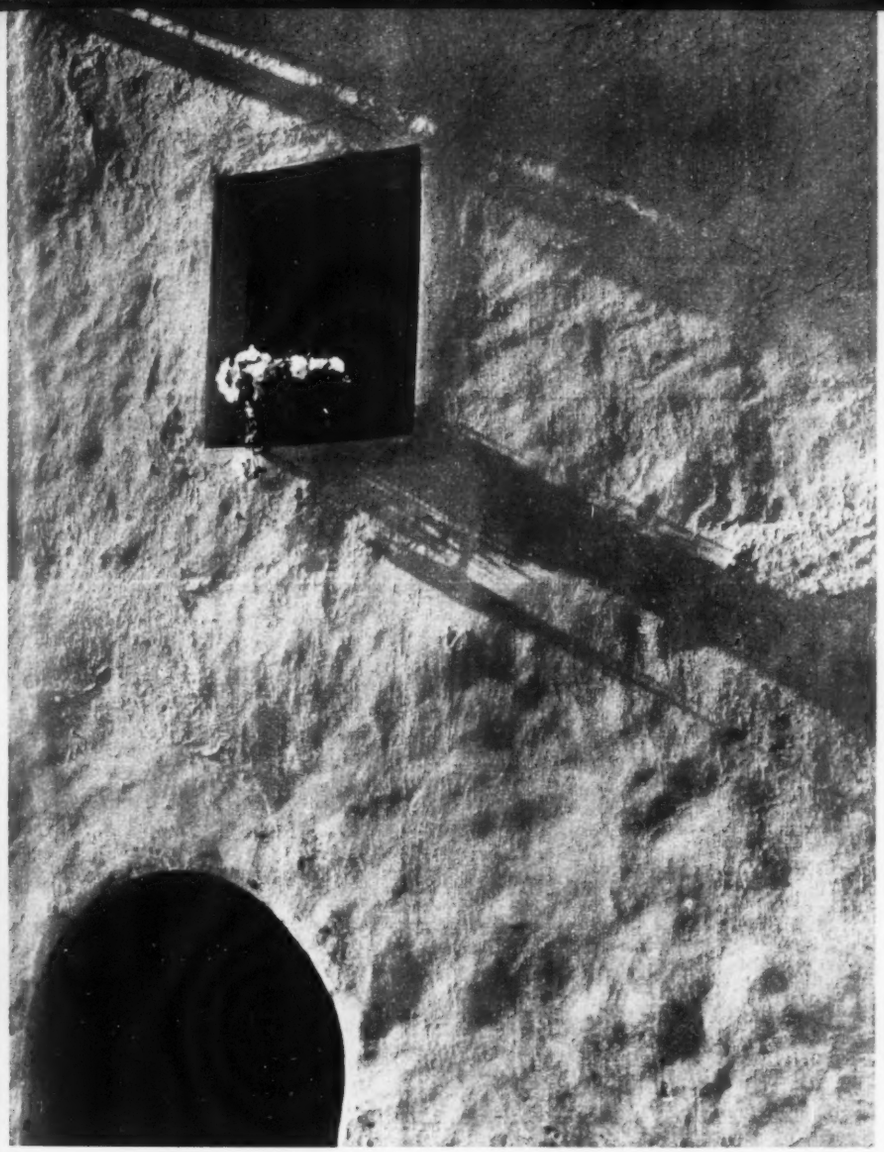
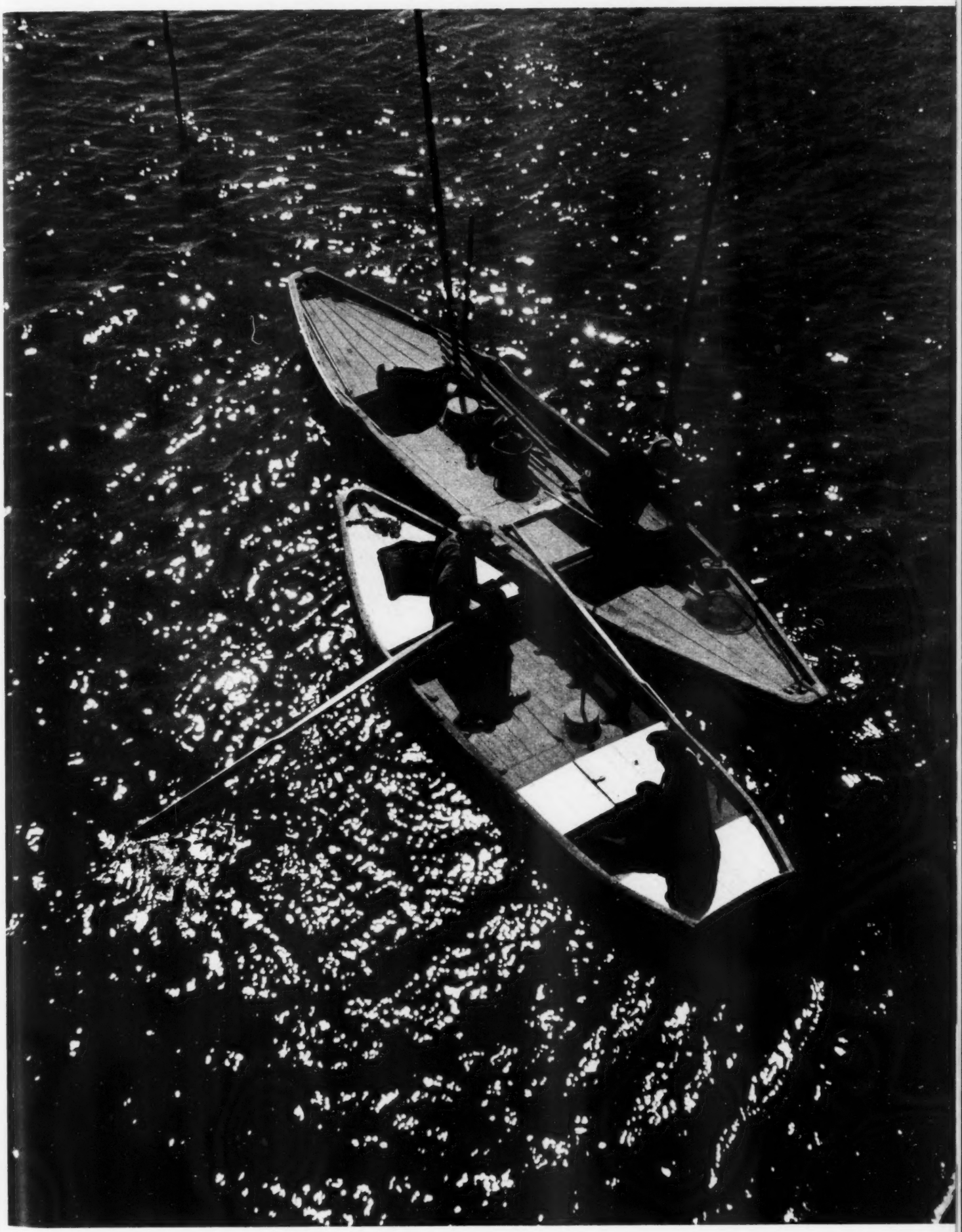


Sunlight and simple subject matter are combined in this superb scene by Bruno Stefani of Milan, Italy, to make a sidelighted photograph which faithfully recreates a textured wall, plus a few white blossoms.

Sun-cast shadows form a mirror image of Japanese high school boys at their exercises. The camera of Fritz Henle caught them as one lad broke the routine to stuff his mouth with sweets.

Pounds of down on parade . . . an army of tiny ducklings stalk stiff-leggedly by the camera as the sun touches them with a luminous finger and turns them into glowing balls of fluff. The picture is the work of Harold Carter of Chicago. ←

A shaft of sunlight spotlights a young child, secure and tranquil. Nacho Lopez of Mecixo City succeeded here in portraying a gentle, immemorial moment in life with the deft and capable hand of a master.

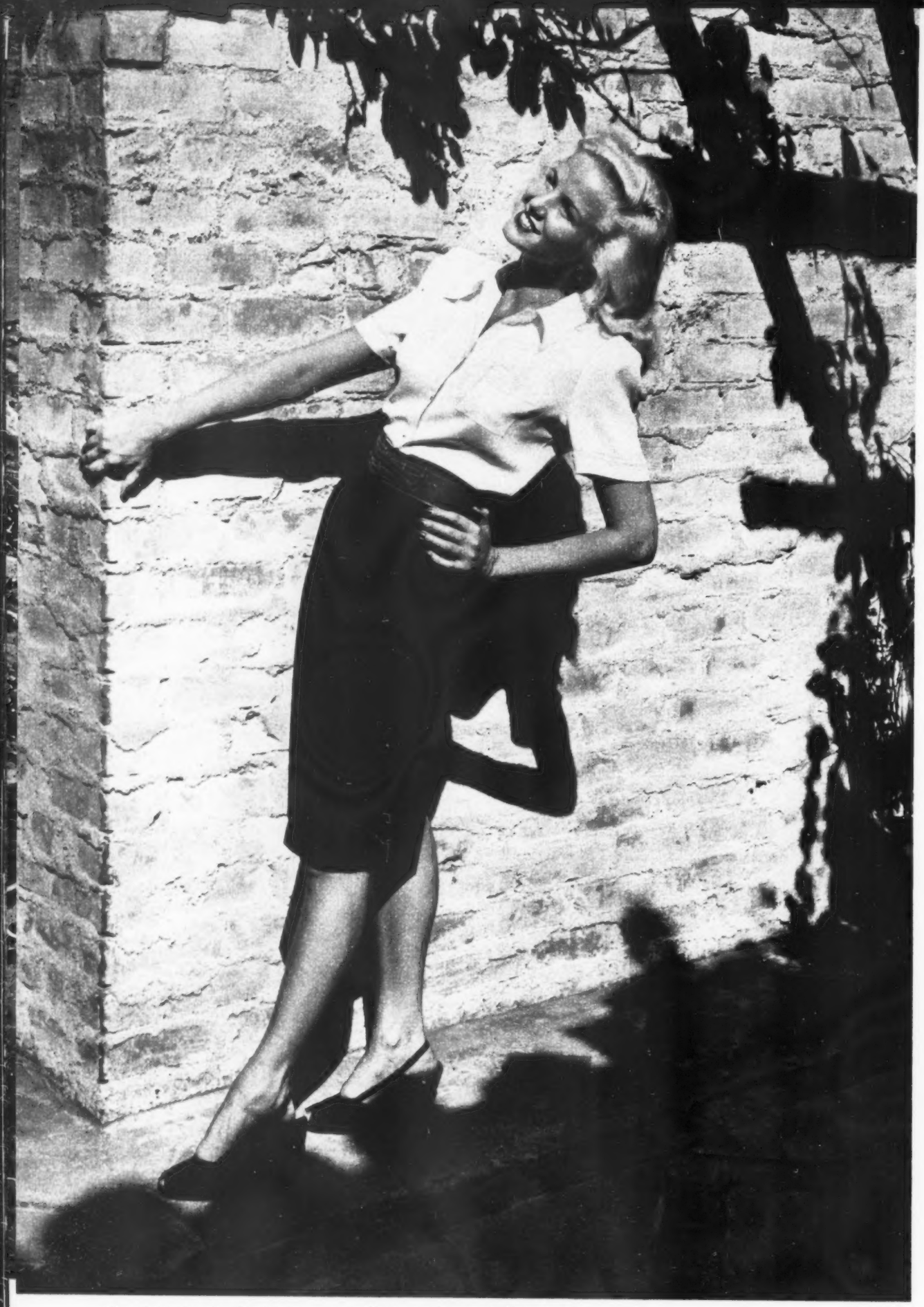


Gem-like highlights flash and sparkle in the water around these French fishing boats, caught by the camera of Chicago's Stephen Deutch. The lint of sunlight gives a brilliance and sparkle to this quiet composition.

Use of the sun as a source of backlighting gives this print an effective and dramatic sense of depth and dimension. Titled "Splash! Splash!," it is the work of Fred Bauer, Jr., of Memphis, Tenn.

Harsh, bold, and blatant, sunlight washes down New York City's West street to reveal its activities in stark tones of black and white. Camera work by Harold Corsini of the photographic unit of Standard Oil, New Jersey.

→



The full flood of afternoon sunlight paints shadows on the wall and picks out the contrasting textures of skin and stone in this exuberant portrait made by Peter James Samerjan, Los Angeles photographer.

YOU'LL find *your* favorite model more appealing, your work in photography infinitely more rewarding, when you shoot in full color as well as in black-and-white. There's a Kodak color film, you know, for every type of camera... Kodachrome Film for most miniature, sheet-film, and home-movie cameras... Kodacolor Film for most roll-film cameras... Kodak Ektachrome Film for processing in your own darkroom.

IT'S KODAK FOR COLOR

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

VACATION—AND THAT NEW CAMERA

VACATION without pictures is unthinkable—it just doesn't make sense. And, for many of us, vacation means a new camera . . . to replace one that has served its time, or that has been outmoded by new picture needs.

Here are notes on a number of Kodak cameras. Each has its advantages in particular fields of picture making. Study them all, and weigh the features of each one, bearing in mind that the camera you choose—for yourself or your family—should fit your needs, or theirs, for several years to come.

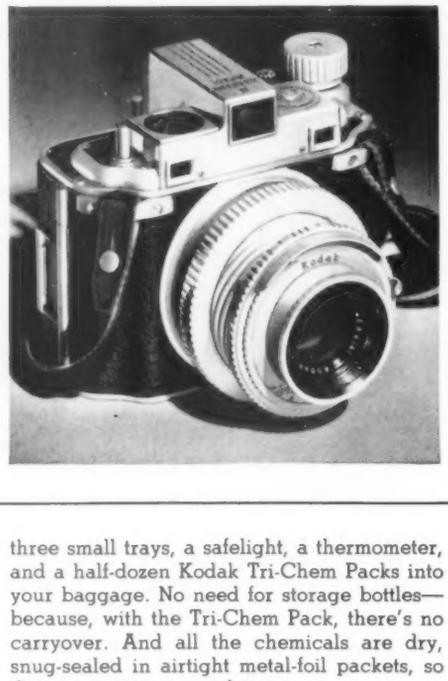
Remember, too, that more people will take vacations this year than ever before. A camera which is in ample supply at the start of the vacation season may be scarce by midsummer.

FOR THE EXPERT

HEADING the parade is the superb Kodak Medalist II Camera (pictured at right). This unique instrument is basically a 2¼x3¼ roll-film camera with the scope, accuracy, and operating refinements of a precision miniature.

Lens of the Kodak Medalist II Camera is a 100mm., 5-element, *f*/3.5 Kodak Ektar, with all glass-air surfaces Lumenized. The shutter is a Kodak Flash Supermatic with nine speeds, 1 second to 1/400, and bulb. The roll-film advance cocks the shutter, prevents double or blank shots, and sets the exposure counter. The range finder is split-field, coupled with lens focusing and with the view finder (for parallax correction); focusing range is 3½ feet to infinity. View finder is the optical eye-level type, combined in a twin eyepiece with the range finder window.

Rugged, precise construction is a major feature. Body is built up of aluminum-alloy die castings. Lens is mounted in an all-metal double helix. Finish is superb—satin metal and top-quality, black pin-seal grain leather. Any 620 Kodak roll film can be used; an accessory back permits use of 2¼x3¼ film packs or sheet film, with ground-glass focusing. Numerous accessories are available—Kodak Flasholder, back extension units for close-up work (including copying), and others. Definitely an all-around camera for the real enthusiast.



For those who prefer the convenience of roll film but also want ground-glass viewing and focusing, the handsome twin-lens Kodak Reflex Camera is an ideal choice. Taking and viewing lenses are each an 80mm. *f*/3.5 Kodak Anastar, 4-element, Lumenized. Shutter, a Flash Kodamatic, 7-speed, ½-second to 1/200. Focusing screen of extra fine-grained ground glass; magnifier built into hood, and hood also converts into a direct eye-level frame finder. Focusing range, 3½ feet to infinity.

Picture size is 2¼x2¼ inches—the popular, easy-to-compose square format. Each roll of black-and-white 620 Kodak Film yields 12

VACATION PACK

WHAT better time than vacation time for the new Kodak Tri-Chem Pack to join your team?

No longer need you wait until after vacation's over, before developing those precious holiday shots. When you're packing, just slip three small trays, a safelight, a thermometer, and a half-dozen Kodak Tri-Chem Packs into your baggage. No need for storage bottles—because, with the Tri-Chem Pack, there's no carryover. And all the chemicals are dry, snug-sealed in airtight metal-foil packets, so that no moisture sneaks in.

After dark, at any stop, any room becomes a darkroom. Set out your trays, plug in your safelight. Grab an ordinary 8-ounce water tumbler, and mix the 8 ounces of *fresh* developer, *fresh* short-stop, and *fresh* fixer that each Tri-Chem Pack yields. Do two average-size rolls of film—that's the amount for which each Tri-Chem Pack is designed—and dump the used solutions down the drain.

And if you want to take along a package of paper and a printing frame, one Tri-Chem Pack will also serve for 50 average-size contact prints.

This is no makeshift kit. The chemicals are standard Kodak chemicals—Kodak Universal M-Q Developer, Kodak Universal Stop Bath with Indicator, Kodak Universal Fixer. Use one Kodak Tri-Chem Pack—just one—and you'll put it ace-high among your photographic aids.

VACATION AIDS

Kodak Flasholders—Almost every Kodak camera mentioned on this page is a flash camera—equipped with a shutter that has built-in flash synchronization. For every such camera, there's an inexpensive Kodak Flasholder—an efficient reflector, battery case, and bracket. Put it on, plug in a midget photoflash lamp—and you're set to make synchronized flash shots. When you inquire about the cameras above, ask your Kodak dealer about Flasholders, too.

Kodak Wratten Filters—If your vacation will take you to scenic outdoor spots, you should have at least two filters along: a K-2, for normal sky tones on either orthochromatic or panchromatic films, and an A, for rich, dark sky effects on panchromatic or infrared films. And if you're shooting in color, a Kodak Pola-Screen will often help you deepen a pale sky to a richer blue.

Other Kodak Aids—For notes on several other Kodak aids to vacation picture making, turn over the facing page.

pictures (instead of the usual 8); Kodacolor Film, 9 pictures per roll instead of 6.

FOR COLOR

EVERY camera mentioned on these two pages is a color camera. All the regular roll-film cameras accept Kodacolor Film; and the Medalist II (with accessory back) also accepts Kodachrome and Kodak Ektachrome sheet film. For miniature Kodachrome transparencies, there are three excellent Kodak miniature cameras: the Kodak 35 *f*/3.5 with Range Finder (above); the Kodak 35 *f*/4.5; and—newest of the three—the Kodak Flash Bantam *f*/4.5.

Kodak 35 *f*/3.5 Camera accepts 20- and 36-exposure magazines of Kodak 35mm. black-and-white films, and Kodachrome Film. Its lens is a 4-element, 50mm. Kodak Anastar *f*/3.5, Lumenized, mounted in a Flash Kodamatic Shutter which offers speeds from 1/10 to 1/200, time, and bulb. Shutter cocks as film is advanced; there's double-exposure prevention, automatic exposure counter. Range finder is split-field, coupled with the lens focusing movement and focusing scale; focusing range, 4 feet to infinity. View finder is the direct, optical, eye-level type.

The Kodak 35 *f*/4.5 Camera is somewhat similar in appearance to the range finder model; has a 3-element, 51mm. Kodak Anaston *f*/4.5 Lens, Lumenized, in Flash Diomatic Shutter with speeds from 1/25 to 1/150, time, and bulb; automatic shutter cocking as film is wound; double-exposure prevention; automatic exposure counter; folding optical eye-level view finder, with parallax correction adjustment. A capable performer, it accepts the same films as its faster-lensed brother.

For details of the Kodak Flash Bantam *f*/4.5 Camera, see the back covers of most July photographic magazines—or ask your Kodak dealer.

FOR FAMILY USE

WHEN you buy a "family" camera—to steer Sis or Junior away from your own jealously guarded equipment—you normally choose a lightweight, easy-to-operate roll-film type, in the middle-price or lower-price range.

That's good judgment, too.

This year, you'll find no better choice than the new Kodak Duaflex Camera (above).

A handsome reflex-type camera, the Kodak Duaflex takes $2\frac{1}{4}$x$2\frac{1}{4}$ pictures (12 on a 620 black-and-white roll; 9 on a roll of Kodacolor Film). Its great feature is a big, brilliant finder, which affords a sharp, detailed, sparklingly clear preview of each picture—exactly the kind of view-finder guidance every beginner needs.

"Taking" lens of the Kodak Duaflex Camera is a 75mm. Kodet meniscus, in a flash shutter which provides instantaneous and bulb exposures. The plunger-type body shutter release assures steadiness in releasing. Focus is fixed, sharp from 6 feet to infinity. Flash synchronizing mechanism, in the shutter, makes flash shooting easy.

Perennial family favorite is, of course, a folding camera such as the Kodak Vigilant *f*/6.3 (below) or the Kodak Vigilant Junior Six-20. Both of these folding cameras take the popular $2\frac{1}{4}$x$3\frac{1}{4}$-inch picture size.

The Kodak Vigilant *f*/6.3 Camera has a capable 3-element, 105mm., Kodak Anaston *f*/6.3 Lens, in a Kodak Flash Dakon automatic

shutter (no cocking needed). The shutter settings are 1/25, 1/50, 1/100, time, and bulb. Focusing range, $3\frac{1}{2}$ feet to infinity; both eye-level and waist-level finders; total weight, only 1 pound 7 ounces.

Even simpler—and still more modest in price—is the Kodak Vigilant Junior Six-20 Camera, with 87mm. Kodet fixed-focus meniscus lens in Dak shutter, providing time, bulb, and instantaneous exposures.

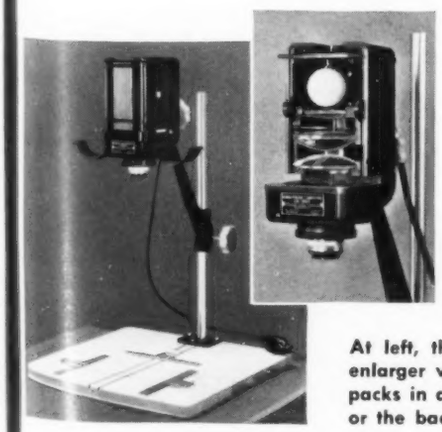
Two Brownie cameras also call for mention here. The Brownie Flash Six-20, rugged, all-metal, with two-position focusing and eye-level finder, takes $2\frac{1}{4}$x$3\frac{1}{4}$ pictures, flash or non-flash. The Brownie Reflex, Synchro Model, offers a super-size brilliant reflex-type finder . . . makes negatives $1\frac{5}{8}$ inches square on popular Kodak 127 Films.

IT'S MORE THAN MERELY "PORTABLE"

PUT the accent on "miniature" when you speak of the Kodak Portable Miniature Enlarger. For miniature-camera films, this is a Class A enlarger in its own right—even though it weighs only a few pounds, and takes apart to pack in a carrying case only about 14x14x6 inches.

It accepts 35mm. (24x36mm.) and Kodak Bantam (28x40mm.) negatives; enlarges $2\frac{1}{2}$ to 9 diameters on the baseboard, and more when directed at floor or wall; has a superb 3-condenser illumination system using a 75-watt, 115-volt lamp, and can be fitted with either a Kodak Enlarging Ektanon *f*/6.3 or *f*/4.5, or a Kodak Enlarging Ektar *f*/4.5 Lens.

Compact though it is, it out-performs many a standard-size enlarger. Check on it, next time you visit your Kodak dealer. Among its other desirable features—its efficiency, portability, and compactness—you'll discover a pleasantly moderate price.



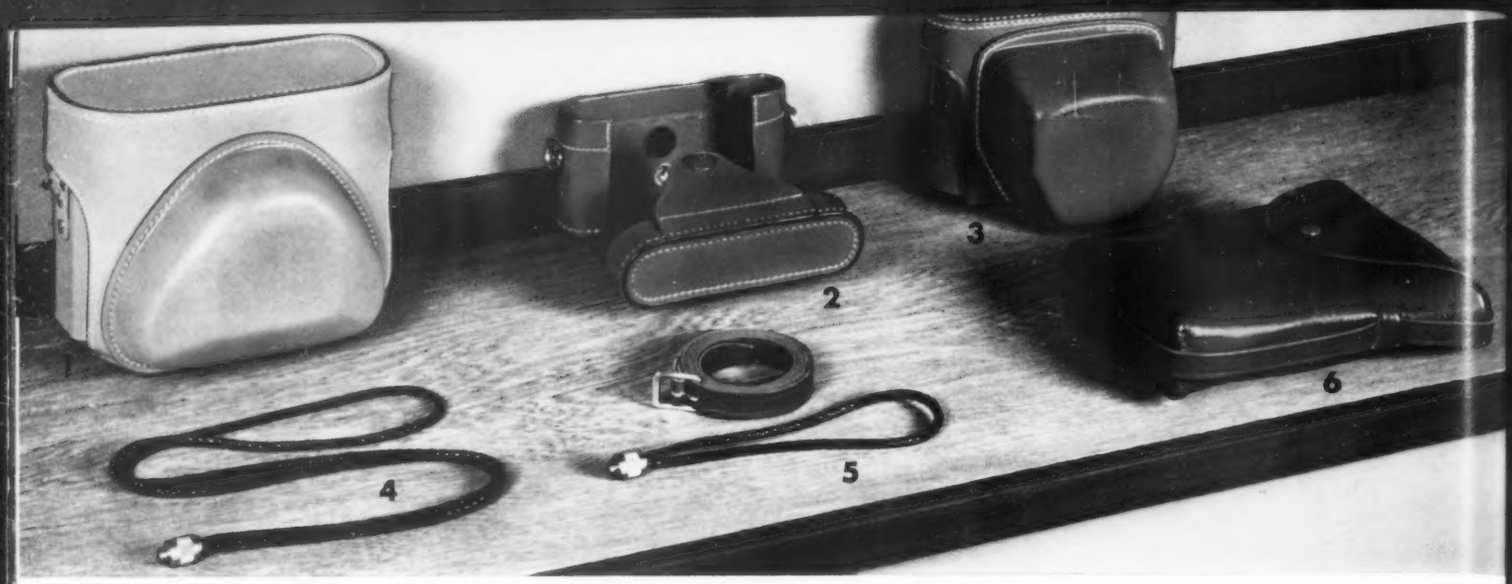
At left, the Kodak Portable Miniature Enlarger—a lot of enlarger without a lot of bulk. It takes down quickly, and packs in a small case—to fit easily in an apartment closet, or the back of a car. Inset shows illumination system.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

Kodak



Snap open your Kodak Carrying Case—you're set for instant action. Your camera's safer—smarter, too. **1.** For Kodak Medalist Camera . . . tan leather field case of top-grade cowhide with neck strap, a truly de luxe case . . . $15.00 **2.** For Kodak Flash Bantam *f*/4.5 Camera . . . tan bridle leather field case with shoulder strap . . . $5.50 **3.** For Kodak 35 *f*/3.5 Camera with Range Finder . . . sturdy, handsome field case of top-grade sole leather . . . $8.50 **4.** For any camera with tripod socket . . . Kodak Neck Straps . . . $.85, and Kodak Hand Straps . . . $.65 **6.** For Kodak Vigilant Six-20 and Kodak Tourist Cameras . . . Kodak Snapsacks with hand strap, popular pouch-type cases for folding cameras . . . from $3.00.

Better pictures begin at your dealer's

Kodak Accessories Counter

Dramatize the commonplace with Kodak Lens Attachments Give greater versatility to your camera—wider scope to your own artistry. **1.** Kodak Combination Lens Attachments permit use of units or a combination of units **2.** Kodak Filters add life, sparkle, emphasis . . . from $2.10 **3.** Kodak Pola-Screen (a polarized filter) darkens blue skies in color photography, controls glare from nonmetallic surfaces . . . from $7.50 **4.** Kodak Lens Hood reduces lens flare . . . from $1.75 **5.** Kodak Combination Filter Case protects filters and lens attachments . . . holds Adapter Ring, Lens Hood, four filters . . . from $4.00.

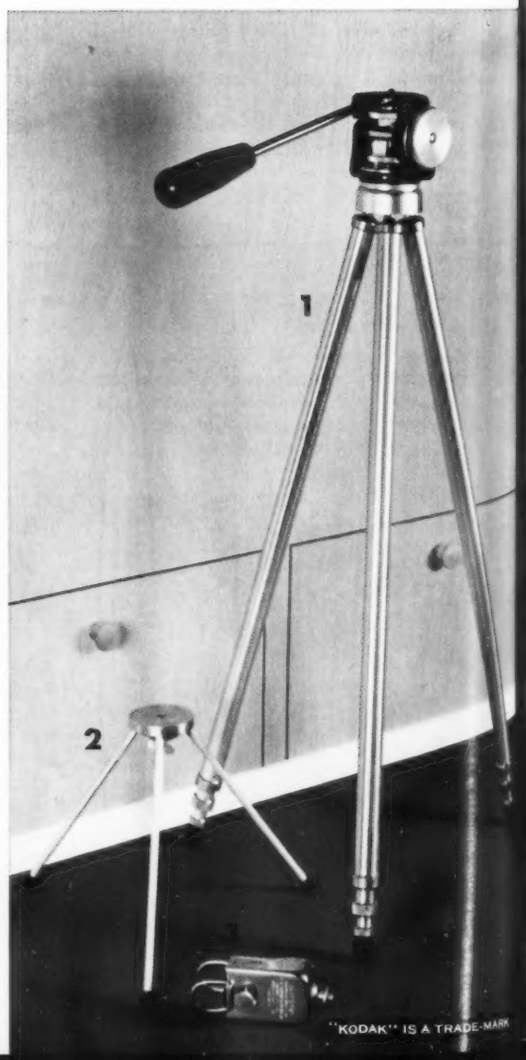
Focus needle-sharp with a Kodak Service Range Finder Split-field military-type . . . eliminates guesswork with any camera that has a focusing scale . . . $12.50 plus tax.

Steady as a rock—a Kodak camera support . . . gives the dependable camera base you need for critical work. **1.** Kodak Eye-Level Tripod (with accessory Kodak Turn-Tilt Tripod Head). Sturdy, light aluminum tripod . . . $16.75 plus tax. Kodak Turn-Tilt Tripod Head gives new ease in setup, speed in handling . . . $13.25 plus tax **2.** Kodak Table Top Tripod . . . for use with movie or still cameras . . . $2.00 plus tax **3.** Kodapod . . . for outdoor use. Toothed jaws grip any wooden object. Head locks firmly in desired position . . . $3.00 plus tax.

Prices subject to change without notice

Kodak

Eastman Kodak Company, Rochester 4, N. Y.



"KODAK" IS A TRADE-MARK

Photograph by Ernest Beadle
From a "Saks Fifth Avenue" advertisement

Angle of View

by Bruce Downes

The 1948 Art Directors' Show

ONCE EACH YEAR the nation's art directors lay down their pencil and brush batons to survey their achievements. The best of the work done by artists and photographers under their editorial or advertising wings is selected and shipped off to a little Gothic room on East 40th Street in New York, headquarters of the Art Directors Club. Here the cream of the crop is skimmed by the local experts and the best—usually about 300 out of some 7,000 entries—is chosen for the annual exhibition.

This year—the twenty-seventh annual—the show was held at the Grand Central Art Galleries for three weeks in June with the customary awards and fanfare. The whole publishing and advertising fraternity turned out to see what was the state of the nation's commercial art as of June, 1948. It is an important event, which gets itself embalmed finally in a sumptuously printed volume called *Annual of Advertising Art*, which is published by Watson-Guptill Publications, Inc.

Inferentially, here was the best advertising and editorial art of the year. Actually, the inference is open to at least reasonable doubt, and in the case of the photography, to downright disbelief. Photographically, the show was unbelievably unrepresentative. The best pictures could be counted on two hands, and most of these were of the self-consciously contrived variety. A question forms in the mind: Have the art directors failed to catch up with modern time's most important graphic art?

Certainly for the last several years the Art Directors' Show has been moving around in elegant little circles so far as photography is concerned. And this year the circle moves as usual 'round the fashion paddock, beginning with Irving Penn, the year's top fashion sprinter, and ends with Irving Penn. This entry from the Conde Nast stable has nine pictures in the editorial section of the show. They're good, too, no mistake about that. Look at the detail and the Vermeer-like order of the incredible blonde cook reproduced herewith, which in its Kodachrome original is really a rather breathtaking achievement. And the assemblage of wax-like, flat-chested Vogue models which appeared as a double page spread in *Vogue*, is a minor masterpiece of group posing; but when is the Art Directors Club jury going to divest itself of the peculiar eye that looks and likes mainly the contrived and elegant in photography?

Were the pictures under discussion used in advertisements, in which one hardly expects to find healthy realism, this general criticism would be mere cavil. Actually, only one of those reproduced (the Beadle solarization) is from an ad. All the rest are from the "magazine, editorial" category.

One looked in vain for any reflection of American life, or for anything really new. There was a good documentary by Fenno Jacobs from *Fortune* (Reproduced), but there was nothing from *Life*, *Look*, *Holiday* or any other mass magazine in which photography predominates. One looked for some hint of the incisive penetration of a fine piece of photographic reportage, of an instant of real life impaled on the focal point of a lens, but in vain. And one came away from the show more than ever convinced that America's art directors are even more insulated from the main currents both of American life and photography than one had suspected.

Do art directors, most of whom are pencil and brush men, look at photography through the painter's and the draughtsman's eye? Do they still, more than a hundred years after the event, resent the intrusion of the camera, which George Bernard Shaw said, "has hopelessly beaten the pencil and paint brush as an instrument of artistic representation?" Do they like mainly photographs that look like or derive their ideas and compositions from paintings? Do they naturally submit only such work that conforms to their own ideas and layouts? Or don't they know what's going on in photography, or what really can be done with it?

These are reasonable questions to ask as the aftermath of a show which purportedly exhibited the best but which was conspicuously lacking in even a semblance of representative American photography.

(*Continued on page* 194)

Copyright, 1947, Conde Nast Publications Inc
From a Kodachrome by Penn
From "House & Garden"

Photograph by Fenno Jacobs
From "Fortune"

Copyright, 1947, Conde Nast Publications Inc.
Photograph by Allan Arbus
From "Glamour"

FIND THE KEY WORDS

Avoid those fundamental mistakes of carelessness by training to check off the steps aloud when taking pictures

By CHARLES YERKOW

Shutter, stop, focus are key words to guide right hand in using a folding camera.

Left hand holds camera steady while right cocks shutter and trips the release.

A LARGE percentage of pictures displayed by snapshot takers are accompanied by the comment that the taker forgot to go through some important step in photography when he took the picture, and that for this reason the picture is not as good as it should be.

He either forgot to focus, or else he forgot to stop the lens down, or he had the shutter on 1/10 and thought it was on 1/100; the fellows using film pack cameras often forget to pull either the slide or the tab, while still others forget to reinsert the slide after shooting, and so ruin the negative when they rewind the focal plane shutter (on Graphics). The procession is endless, though it need not be.

It all boils down to having a system, as any man who must make a living by his camera will tell you. System!

Did you ever watch the news photographer at work? Note that he is capable of waiting in one spot if need be a whole day for the right action to take place, so that he might be there when it happens. At ball games, particularly, you don't see these fellows running around wildly looking for the action—they settle down in one spot and wait till the action comes to them. System! If they didn't do that, they'd seldom indeed get the right pictures for the editors.

Watch the illustrative photographer out on an agency job. Note the system with which his filmholders are handled, how an assistant runs up to the camerman the instant the picture has been taken, pulls the tab or changes the holder, and rewinds the shutter. Different photographers work in different ways, true, but they all work by a system planned to eliminate troublesome guessing and costly mistakes. Imagine one of these men returning to the darkroom, developing his films, and then letting go a yell, "Yipe! I forgot to focus again!" It just doesn't happen—because of system.

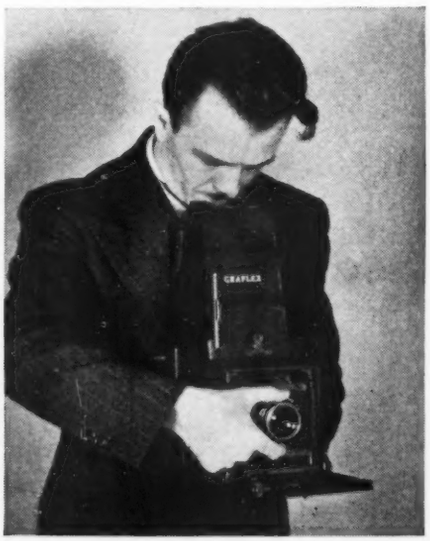
There is system even in the way you hold your camera; or haven't you noticed? Ever see a fellow shifting his Rollei from left hand to right hand to adjust the stop, then back again to left hand to set the shutter speed, then back to a full grip in the right paw as the focusing takes place—and then he turns the Rollei around and wonders whether he has swung his lever (the Automatic type). Finally he takes a chance and shoots. Sometimes he gets his picture.

The fellow with the Graflex, probably using a 6- or 7-inch lens, often refuses to stop down—the image looks so wonderfully brilliant in the groundglass when the lens is wide open that he shoots that way and then cries, "No depth of field!"

Even the speedy Leicas and Contaxes give the unsystematic boys a general headache: the usual thing for them to do is get into a groove when they discover that the camera

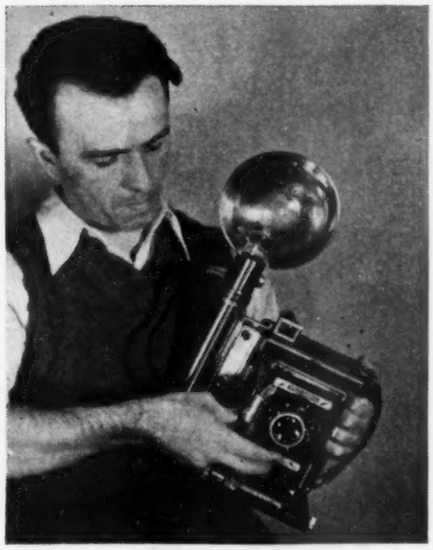
Wind film is key word that prevents any double exposures. Right hand is used again.

Slide is first word, first step using Graflex. Action is performed by the right hand.

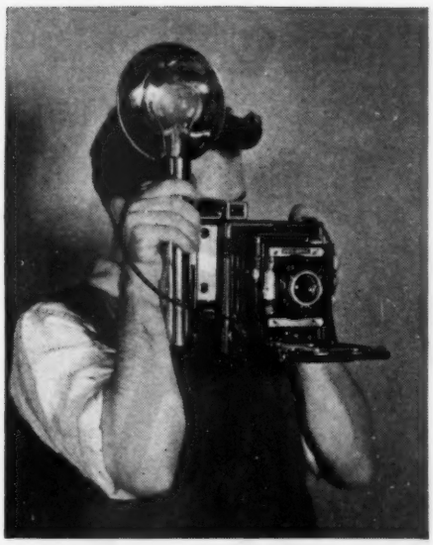


Focus, stop are adjusted also by right hand; note slide stuck near focusing hood.

Bulb is the word which insures that you eject old, insert new bulb after each shot.



Cock shutter, checking at the same time on diaphragm, shutter speed, and focusing.



Check slide, then shoot. Photographers sometimes tie ribbon to slide as reminder.

works much faster when you don't bother to use the rangefinder.

The plain box camera gives about the least trouble.

Why not take the camera you now own, sit down with it where nobody will bother you, and think your problem out? We will supply a few hints to go by, though different cameras require different treatments.

First, find the best manner of holding the camera your own way (hope you are not using the dainty 8x10 view kind, for they hardly fit well in the hand) and study the shortest routes for your hands and fingers to reach the main controls.

Second, work out a routine system for cocking the shutter, stopping down the lens, focusing, rewinding film, or pulling the slide or tab, etc. Find the order in which these operations are best performed.

Third—and this is the important part—break down the entire procedure into a few *key words* to serve you as guides. Memorize these key words—and the next time you start getting ready to take a picture, say them to yourself and follow them out.

Perhaps it would be best to illustrate this with one example that comes to mind:

My friend Freddie bought a revolving-back Graflex with a 6½-inch lens. He knew enough about photography, having used other cameras before this, but almost the first comment from him was a vehement complaint that the results were far from what he had expected. Too many of his negatives were blank (he forgot to pull the slide out), negatives sometimes contained double exposures. Other shots weren't as good as he imagined they'd be since it usually took him too long to ascertain if his lens was stopped down, or if he had the right shutter speed, or if his film was vertical or horizontal. He complained that he had too much trouble handling the camera. So—a lesson in *key words* was in order.

Remember what was said about breaking down the entire operation into key words? Here are the key words we worked out for the operation of the Graflex: *slide, focus, stop,* and *shoot*—Four words in all.

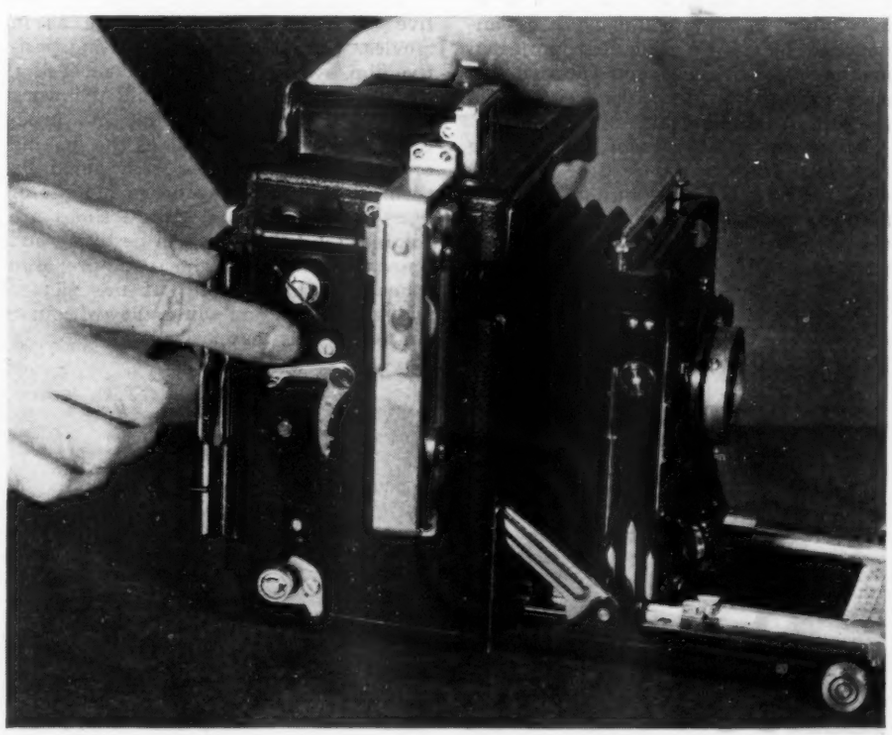
Slide means: pull out the slide and note whether the film is vertical or horizontal, in order to know which guide lines to use in the groundglass.

Focus means: keep your left thumb ready on the trip, and let the fingers of your right hand do the focusing.

Stop means: reach forward with right

(*Continued on page* 162)

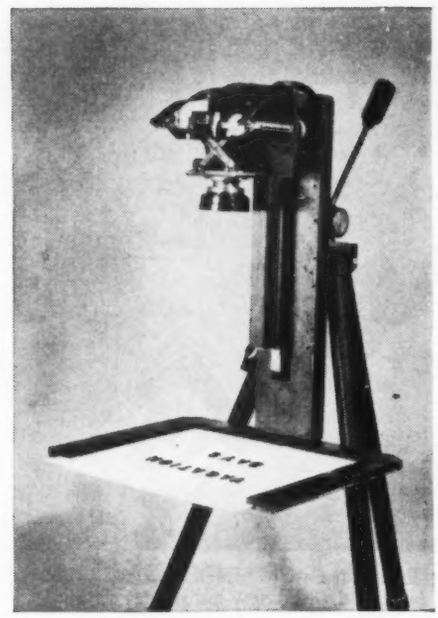
Shoot, using left hand. Then immediately pull tab, replace mirror, rewind shutter.



Camera with two shutters requires an extra step in the key-word routine. Remember to check that the shutter you intend to use is closed and the other open before shooting.

Lay a piece of groundglass in the focal plane to check focus when copying titles.

Use of a twin lens camera will simplify your problems in aligning the subject.



A home-made copying stand such as is shown here permits accuracy and control.

TITLES FOR YOUR SLIDE SHOWS

A few simple, well planned titles will add a touch of theater to your slide presentations

By GEORGE CARLSON

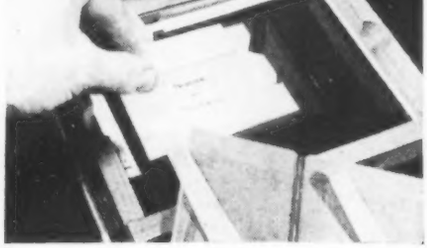
ANY number of movie makers have long made their own titles for their home movies, but how many slide projectionists have thought of doing the same thing? There probably wouldn't be any need for a separate slide title for each individual picture slide, but the idea can be used to introduce groups of slides of related subjects. A series of say 6 to 10 slides taken at Christmas or at any other holiday could well be announced by a title slide first projected on the screen. Travel and vacation trip slide groups also lend themselves well to "lead" titles like this.

In fact the whole idea of movie titling technique and principle can be used not only for new subjects, but to dress up series of old slides that may have been taken years ago, as well as any ready-made slides on the market, both black and white and color, that may have been collected to supplement the amateur's own.

Slide titles can be made either on positive or reversal film, the same as in movies. In the first method using positive film, available in rolls and sheet film, the amateur easily can do all the work himself, both photographing and processing, as it merely involves the making of miniature negatives and mounting them in Kodaslide cardboard mounts or glass mounts. If the picture slides are colored, the title slides can be tinted and toned or both, using the ready-prepared toners on the market. If the picture slides are black and white, they of course can be used as they are.

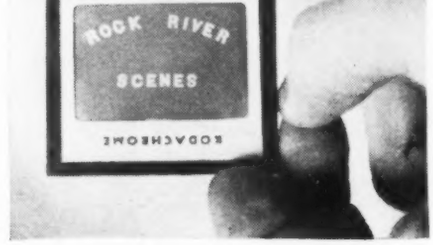
In order to get white lettering on a dark background in the positive method the lettering must be black and the background white or light colored as the slide titles are merely developed as negatives and the values will be reversed in the finished title. The illustration shows how typed matter may be transferred to positive film. The titles are typed on either tissue paper or cellophane by setting the machine on "stencil" and typing through a fresh piece of carbon paper. This is used as a negative, as illustrated, to print on a piece of contrasty positive

(*Continued on page* 110)



Titles may be typed on tissue paper or cellophane and printed on a process film.

Use of the typed-on translucency as a negative will give you a reversed slide.



Black movable letters, copied with your camera, will make a highly artistic title.

KEEP YOUR COLOR UNDER COVER

Here is a simple and inexpensive way to protect your treasured miniature color transparencies from danger, damage, and dirt

By M. A. HAMILTON

IF YOU'RE one of those amateurs who takes pride in displaying his color transparencies, (and which one of us isn't?) then you'll want to preserve them. You have found by now that repeated handling has resulted in fingerprints all over little Joan's face, or a speck that shows up like a fly on Uncle Arthur's nose. A film cleaner might be the solution, but that ounce of prevention is still worth a pound of cure. Why not make protective glass slides?

The cost of the necessary materials is negligible when compared with the original output for the film. One hundred two inch squares of 1/32" glass may be obtained for about a dollar, and 25c should buy enough ⅜" binding tape to cover forty-five finished slides.

First, you will need a device for holding your work; and this need can be filled by the construction of a simple jig. A piece of that half-inch stock left over from the shelf you put up in the darkroom will serve the purpose: a piece about 5"x2". Two adjacent saw cuts will be necessary to make a groove ⅛" wide and ¼" deep, so the first cut should be on a line drawn down the middle of the block (the 2" side). To effect the adjacent cut merely clamp a small block directly over the first cut and use it as a guide. For working purposes the slide must be held upright. This is accomplished by cutting one and one-half inches from one end of the grooved block and nailing it back on in a perpendicular position, thus affording horizontal and vertical support.

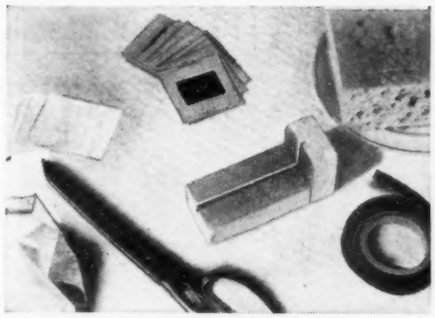
While the rule is handy you'd better measure one of those glass squares; not quite two inches, is it? This necessitates the removal of 1/16" from one side and the top (or bottom) of the readymount to give the finished product a neat appearance. The little woman will raise the roof if you're caught using her scissors, so the best bet is to invest in a pair; or, if you're one of the more prosperous amateurs, the trimming board will solve the problem.

Just one more cutting exercise—the binding tape. Naturally you will need four 1-15/16" strips for each slide: individual strips are easier to handle and apply. Of course modern mass production methods dictate that all the tape be cut first, but this is a personal choice.

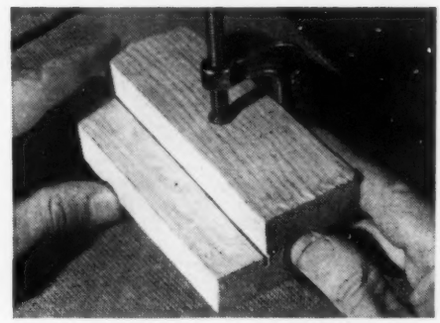
Cleaning the glass is the next and last step before the actual binding. Use warm soapy water for washing, rinse in hot water, and dry with a soft chamois or a clean linen towel. Now, the preliminaries are over.

To begin the binding, assemble one trimmed transparency between two clean glass squares and place in the jig. Now moisten the tape and apply to the exposed upper edge of the assembly. Firm pressure should be maintained on the three surfaces of contact for several seconds. Turn the assembly in the jig and repeat the process for the remaining three edges. The edge which is inserted first in the projector carrier is bound last. This protects the ends of the side bindings from fraying and peeling.

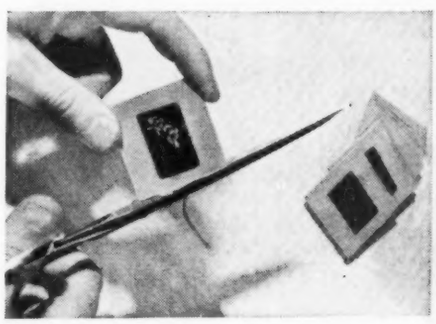
The finished slide is more than a protection against handling accidents. The glass will absorb a considerable amount of heat from the projector lamp thus helping to preserve the delicate colors of the transparencies. This most inexpensive form of insurance will prove well worth your time and effort.—



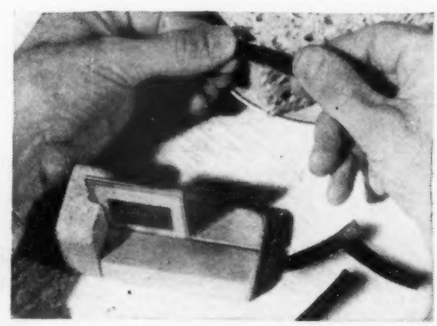
Essential materials for slide binding are glass, scissors, tape, sponge, and jig.



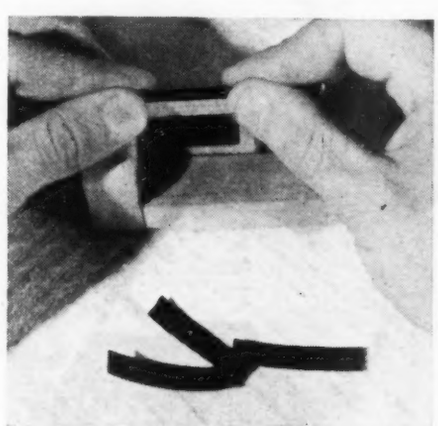
Clamp a small block over first saw cut to serve as a guide for the adjacent cut.



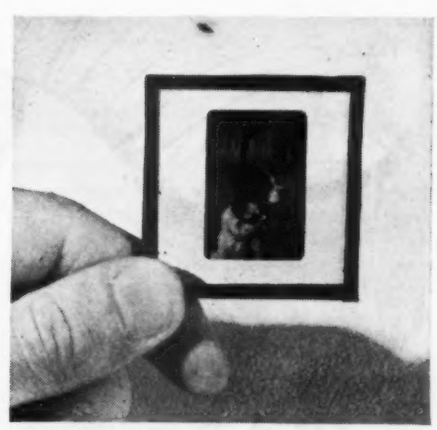
Trim readymounts by 1-16-in. to conform with measurements of the glass squares.



Place assembled slide in your jig and moisten tape by sliding it on the sponge.



Apply tape to the upper edge of assembly with pressure on all three edges.



Result, a completed slide, neatly bound and ready, willing, and able to take it.

Contrast is the work of John S. Perry of East Rockaway, N.Y. He used a National Graflex, Super-XX, red filter, 1/30, f/8.

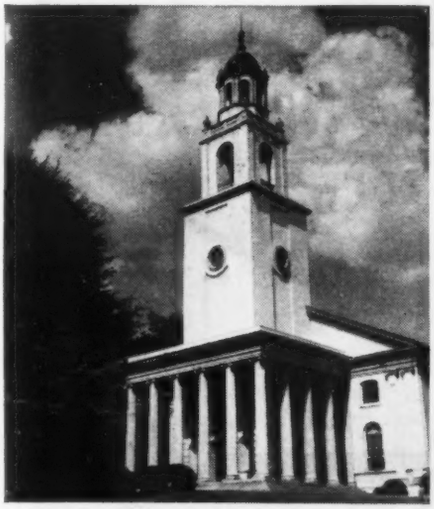
Polar Bear, by James R. Oswald of Chicago, was made with a Zeiss Ikon and Verichrome film in bright sunlight. 1/50, f/11.

Evening Glory is a Leica shot by N. Ramakrishna of South India. Super-XX film, medium yellow filter, 1/200 sec. at f/16.

This natural and seemingly unposed scene titled "A Lesson From Dad" is the work of Charles B. Dineen of North Andover, Massachusetts. The photographer used a Zeiss Ideal, 9x12-cm, and Eastman Super-XX film. Using a G-E No. 11 flashbulb to lighten heavy shadows at the backs of the models, the exposure, in fairly bright sunlight, was 1/200 second at an aperture of f/22.

PICTURES FROM READERS

All photographs submitted for this department should be accompanied by technical data, and the sender's name and address must appear on the back of each print. We will return them only if sufficient postage is enclosed.



Steeple was made near Atlanta, Ga., by Kenneth Brooks, who used a Medalist, Verichrome, yellow filter, f/11, 1/200.

Arthur Millar of Hamilton, Ontario, is the maker of this scene. Speed Graphic, Superpan Press, one bulb, 1/100 at f/16.

Beach Nymph is an attractive summer shot of model Dona Dean of Sacramento, Calif., photographed by Morton Allen of that city. The setting is Laguna Beach, late in the afternoon. Allen used a Watson Press camera, 2½x3½, and Verichrome film pack. His exposure was 1/50 second, aperture f/8.

Fence and Sand was made by L. J. Sherwood of Pocatello, Idaho. This photographer used a Recomar camera and Verichrome film, a yellow filter, an exposure of 1/10 at f/22.

Paint Detail was taken at San Juan, Puerto Rico, by Gardiner E. Gregory of Eliot, Maine. He used a Voigtlander Brilliant, Ansco Plenachrome film, a yellow filter, exposed at 1/100, f/11

BE PAID FOR YOUR PICTURES

Keep your eyes open, your camera ready for interesting and newsworthy events

By JERRY SOHL

NOW'S THE TIME to turn your hobby into profit!

Newspapers are more picture minded than ever. They are clamoring for photographs to add life and color to their pages. Photographers, even those with elementary equipment, can help fill these pages and be paid for it. If you are without a darkroom your photo finisher can make your 8x10 glssy prints for you and if they're what the newspaper wants, you've profited many times over.

Since the value of an accident picture is obvious it need not be discussed. Feature pictures, photographs of unusual subjects or pictures which show the trend of the times can be taken in your spare time and enough of them will earn the price of your camera for you in a short time. Many of them can also be sold to magazines.

Feature pictures, photo strips and layouts are supplementing the feature story in both magazines and newspapers. How many pictures of a subject you can sell and your pay for them depends on your agreement with the editor. Routine pictures can bring between $1 and $5 from newspapers, from $3 to $5 from magazines. A truly unusual or dramatic picture may bring up to $100.

Pictures for newspapers should sparkle with plenty of highlights and shadows, since

(*Continued on page* 94)

This movie was forced to close during a power blackout in its area. Note that the picture is confined to a few elements, the man and the signs, yet it fairly shouts its story.

The oldest optometrist in Illinois, M. H. Pfaffle, makes an unusual photo subject.

A lost bridge— Here's an unusual picture; this steel framework near Tazewell, Ill., was replaced, never has been hauled away.

Knit one, purl two! This photograph, a prize-winning picture, portrays a retired doctor, now bedridden, who knits to pass time.

THE PHOTOGRAPHIC PAST

CAMPBELL BRANCH LIBRARY

By BILLY STEWART

Loaded with present day film, a sixty-year-old Eastman Kodak gave a good account of itself in comparison with work done with a modern camera

OWNERS of the modern 35 mm miniatures shooting 36 exposures to the roll would have to reload four times to keep up with the old timer who used Eastman's number 2 Kodak, patented in 1886. This ancient box camera with a fixed focus lens used 3⅝x3⅝ film with 150 exposures per roll.

According to the Eastman Kodak Company, this type of camera was available in four sizes and at least six models. The number 1 and 2 Kodaks had a capacity of 150 exposures, the number 1 model making round pictures 2½ inches in diameter and the number 2 making round pictures 3½ inches in diameter. The number 3 Kodak had a capacity of 250 exposures with a picture size of 3¼x4¼ inches. A later model, the number 4, made 4x5-inch snapshots and would take 250 pictures without reloading.

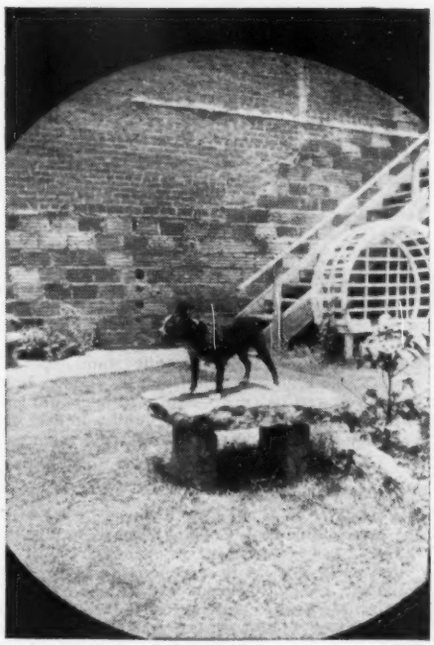
This particular model was undoubtedly one of the first cameras to use film instead of glass plates. The old film is no longer manufactured in this size and length, but 3¼x4¼ sheet film with a fraction of an inch cut from one end fits in the focal plane of this camera with ease.

The lens openings consist of three holes, equivalent to *f*/16, *f*/22, and *f*/32 apertures on a modern camera. The focal length is approximately 3 inches and the lens is set in a single speed shutter, working between 1/25 and 1/30 second. The camera can be set on time by stopping the shutter manually when it has gone half the distance of its stroke. The shutter, a brass lever with a long slot in it, will resume its downward motion when the shutter release button is pressed.

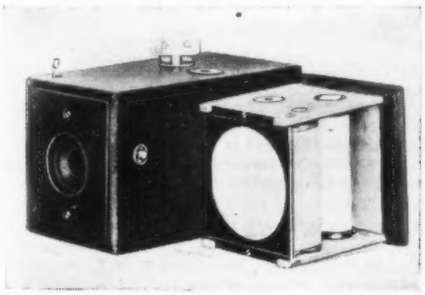
Loaded with a modern film, the sixty year old camera gave a good account of itself when compared with a modern 3¼x4¼ Speed Graphic. After selecting a subject, "Boots," a small Boston terrier, both cameras were taken to the darkroom and loaded with Eastman Super Ortho Press film. Exposure was determined by a photo-electric meter and interpreted to mean *f*/22 at 1/25 second, the

(*Continued on page* 167)

Patented in 1886, this No. 2 Kodak was cocked by pulling a short rawhide thong.



The old camera shown above, left, was loaded with modern film and used to make this scene. A 4x5 Speed Graphic was used under same conditions, made shot at left.



Eastman No. 1 Kodak, shown above, was the predecessor of Model 2, sold for $25.

By the sea, by the sea, might well be the title for this view made with a No. 2 Kodak, except for the fact that the setting is the shore of Clear Lake, Iowa, in the early 1900's.

TRADE NOTES AND NEWS

A NEW FOLDING CAMERA is added to the Kodak line in the new Kodak Tourist which features a built-in exposure guide, an enclosed optical eye-level finder, and built-in synchronization. The camera has a Kodak Anaston f/4.5 lens, and a Kodamatic shutter, with speeds from 1/10 to

Kodak Tourist has built-in synchronization.

1/200 second, plus T & B. A depth-of field scale is incorporated in the focusing lens mount. Making 8—2¼x3¼ negatives on 620 film, the Kodak Tourist camera is priced at $61.50 plus tax.

* * *

FOR CINE CAMERAS with standard "C" mounts, the Elgeet Optical Co. of Rochester, N.Y. has introduced its new 3-inch f/2.9 telephoto lens with all elements coated. Auxiliary adapters are available for any 8 mm or 16-mm movie cameras. Price is $64.30 including tax.

* * *

A FOCUSING ADAPTER designed for use with the Sliding Focusing Copying Attachment or the Speed-O-Copy to give maximum range with continuous coverage has been announced by the CBS Laboratories, 561 Crescent Ave., Buffalo 4, N.Y. The CBS Focusing Adapter is designed to take Leica lenses with focusing mounts inside the adapter, and rigid mount lenses. For descriptive literature and prices, write to the manufacturers

* * *

AN ALL-METAL FILM HOLDER has been introduced by Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, Ill. The new double film holder has lightweight metal slides and a new type film retainer that does away with cloth hinges and eliminates threading the film into slide channels. A "U" shaped support is hinged inside the holder so that the film is laid in position, and is gripped by the support. It is now available in the 2¼x3¼ size with other sizes to be available soon.

* * *

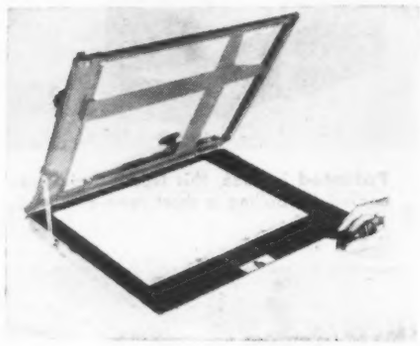
A REMOTE-CONTROLLED flash synchronizer has been announced by Strobo Research. The new Teleflash unit automatically synchronizes the firing of the flashbulb inserted into it with the flash lamp

Teleflash unit operates without wires.

on the camera, without the need for connecting cords. It responds only to pulses of light such as flashbulbs produce, and operates with SM, S, GE 5, or Wabash 25 lamps. The unit is complete with clamp. Write the manufacturer, 4351 N. 35th St., Milwaukee 9, Wis. for price.

FOR ACCURATE REGISTRATION when making imbibition prints by the Dye Transfer and Wash-Off processes, the Color Registration Easel has been designed. The new easel, handling prints from 5x7 to 11x14, has punched holes in the matrices, and corresponding pegs on the transferring board. Constructed of plexiglass and stainless steel, the easel is priced at $39.50 plus tax. Write the Condit Mfg. Co., 37 Lakeview Terrance, Staten Island 5, N.Y. for complete information.

A NEW ENLARGING EASEL has been announced by the FR Corporation, 951 Brook Ave., New York 56, N.Y. The new FR Automatic Enlarging Easel features a third knob which auto-



Knob eliminates uneven margins on new easel.

matically sets both top and left hand margins at the same time, and the "third hand" which eliminates uneven margins by grasping the paper when the mask is partially lowered. It has a built-in focusing surface which takes paper up to 11x14. Price is $27.00 including tax.

A NEW SOUND PROJECTOR has been announced by the Forway Corp., 245 W. 55th St., New York 19, N.Y. The Little Giant 16 mm sound projector, weighing 27 pounds, has a 4-stage audio amplifier and perismatic light optical sys-

Little Giant sound projector with 6-inch speaker.

tem. The unit has a removable film gate, and reversible sproket; reel arms mount above table level, and take from 50 to 2000 foot reels. Microphone and phonograph input is provided, and a 6" Alnico 5 speaker is set in a cabinet which serves as projector carrying case. Price, with 2" coated f/1.6 lens. is $366.00.

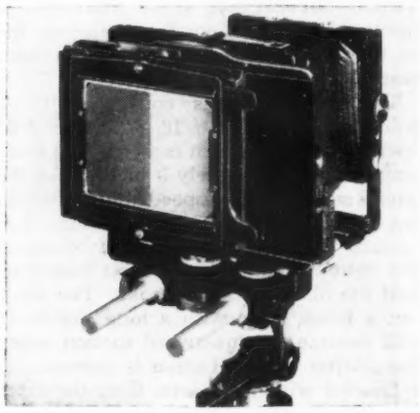
FOR 35-mm AND BANTAM film users, the Tikern Corporation, 405-44th St., Brooklyn 20, N.Y. offers its new Standard Fixed Focus Enlarger which makes full postcard-size enlargements. The unit features a fully corrected anastigmat lens, groundglass viewing, built-in light switch, all-steel housing, and the handling of strips or individual negatives. Weighing 6 lbs., 14 oz., and

Two views of new Fixed Focus Enlarger.

17½" high, the unit uses a standard No. 212 bulb. The price is $19.50, plus tax, and includes a glassless negative carrier, but less enlarging lamp.

AN IMPROVED MODEL of the B & J Triumph High Speed Electronic Flash has been announced by Burke & James, Inc. The new model uses flashlight batteries as power source, with one set of batteries good for several hundred shots. It synchronizes with all standard preset and synchronmatic shutters, and has a fast charging button. A pilot indicator tells when it is ready to flash. The price is $99.00 including tax.

A SPLIT-BACK adaptor for the Brand 17 camera has been announced by the Brand Camera Co. The all-metal Brand Dividing 4x5 Back exposes half of a 4x5 film at a time, making two 2½x4



Split back gives two 2½x4-inch negatives

negatives. The back has all the other features of Brand accessory backs and is priced at $29.17 including tax. Write the manufacturer at 500 W. Washington Blvd., Los Angeles 15, Cal., for additional information.

A NEW DEHUMIDIFIER which absorbs excess dampness up to 100% of its weight without dripping, is offered by the G. N. Coughlan Co., 29 Spring St., West Orange, N.J. The new De-Moist is available in 50-oz. size for basements, etc., at $4.95, and 12-oz. size for small rooms, etc., at $1.29.

ADJUSTABLE FRAMES taking any size picture up to 16x20 is offered by Arlen Products Co., 90-15 43rd Ave., Elmhurst, L.I., N.Y. The new Framettes are made of polished aluminum with chrome plating, and is supplied with non-rusting wire and metal hanging clip. Price is $1.00 per set. Write for complete details.

A NEW CONTACT PRINTER, the Brumberger 5x7, has been announced by Camera Specialty Co., 50 W. 29th St., New York 1, N.Y. It features split second release action, sponge rubber pads, opal glass, and improved ventilation, retailing at $22.00, plus tax. Other Brumberger products in-

(*Continued on page* 188)

Picture of a Lifetime...

SPEED GRAPHIC photo by Andre De Dienes

The sun is just right... the water is gently rippling and clear... your subject has unknowingly floated into a relaxed pose... an elusive expression is on her face.

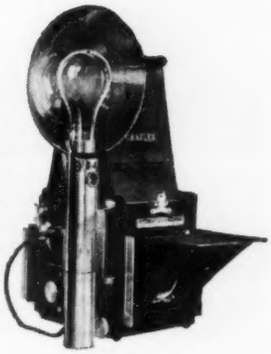
Never again may this set of conditions prevail. Perhaps it is for only this once-in-a-lifetime that you have the opportunity to take a picture of everlasting pleasure... a picture that may win you a prize.

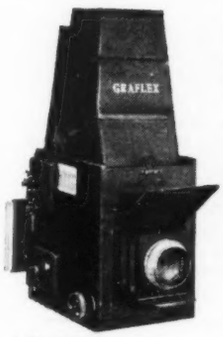
It is for these moments, for every other "picture of a lifetime," that you need a Graflex camera! Years have gone into the manufacture of cameras that are *f-a-s-t*... that enable you to compose on ground glass exactly what you want to obtain... that are built for quick, easy focusing.

Start getting crisp, clear, expressive photographs as soon as possible. Let your Graflex dealer show you the Graflex family of precision cameras today! Write for literature: Graflex, Inc., Room 223, Rochester 8, New York.

Your local Graflex dealer can show you one of the new Pacemaker GRAPHICS... with exclusive built-in features that mean easier-to-take, finer, clearer, more accurately composed pictures. Remember, for prize photographs you should have a prize-winning camera!

The Super D Graflex has the exclusive Automatic Diaphragm, plus built-in flash synchronization. You can keep the diaphragm wide open for a clear, bright image on the ground glass. However, you have already pre-set the diaphragm to the f/ stop at which you want to take the picture, and as you trip the shutter, the diaphragm *automatically* closes down to this pre-set aperture!





The RB Series B Graflex, the most popularly priced of all Graflex cameras, is fitted with a fine Kodak Ektar f/4.5 lens with hard, anti-reflection surface coating. See on ground glass the picture you want, exactly as it will be recorded on film. The quick-moving, revolving back permits either vertical or horizontal composition.

***GRAPHIC** cameras and accessory photo-products are manufactured only by Graflex, Inc., Rochester 8, New York, U. S. A.*

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GRAFLEX

WHO'S WHO

News & Comments about Photography and Photographers

Conducted by
H. P. SIDEL, director
of THE SCHOOL OF MODERN PHOTOGRAPHY

Speaking of training and success—even I'm amazed at the way many SMP-grads are rushing to stardom. Sometimes, it happens so fast after graduation, you'd imagine the man hardly had time to get started, let alone make headlines.

The news I've just received about Wallace Litwin is typical. Wallace finished our course about a year and a half ago. Of course, he was promising—but who would have thought that within a few months, his photographs would occupy 16 pages in Coronet! It's a wonderful story, too, in the April issue. Called the "Battle for Life", it's a dramatic picture-story of America's hospitals. Here's a typically graphic shot from the spread.

Last I heard of Litwin, he'd been in Palestine, covering that hot-bed with his camera for the North American Newspaper Alliance. Now, he tells me, he's readying a spread on theatre life.

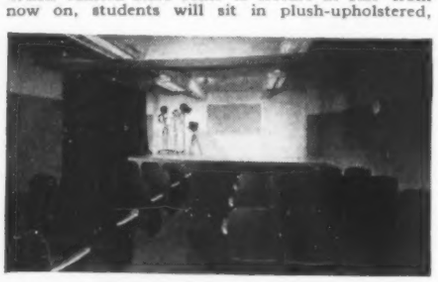
● SMP Helps Fight Crime

Student Russell Hayden may make some of the best color portraits in photo-history — but there won't be an ounce of glamour in any one of them. In fact, they'll show some of the toughest mugs you ever saw.

Hayden is a detective with the Nassau County (N. Y.) Police Dept. As one of the most modern and best-equipped law-enforcement agencies in the country, the department has picked SMP to train Hayden in the ins and outs of color photography. Reason—to get pictures of criminals that will show every shade of coloring, hair, moles, scars, markings—so that identification will be as nearly perfect as possible. "But", says the Commissioner, "No glamour!"

● Learning in Luxury

When camera stars come to lecture at SMP from now on, students will sit in plush-upholstered,



sliding theatre seats, surrounded, believe it or not, by pink walls. Seventy students will be accommodated in our new 40-foot theatre, which is restfully lit by fluorescent lighting. Like everything else at SMP, it's right up-to-the-minute.

● Flash Preview

This is one of those months when I wish this column were twice as long. I have more exciting news about SMP-ers—like Joseph De Riggee, who's making such a success with his photos of the sandpile set. Look for them next month.

● FREE! Armchair tour of SMP!

Coupon below is your ticket to a "Camera Tour" of SMP's world-famous studios, labs. Send for it today!

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THE SCHOOL OF MODERN PHOTOGRAPHY,
136 East 57th St., New York 22, N. Y.
Send me FREE brochure of SMP "Camera Tour."

Name .....
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Address P7

NOTES ON THE PICTURE SECTION

PAGE 62

Water Lily, by David Corson of New York City, is a scene which without sunshine would be nothing. The contrasts in light and shadow, texture and line caused by sunlight are what make it an effective photograph. Speed Graphic, 4x5, Ansco Superpan Press, 1/25 at *f*/22 with a medium yellow filter.

PAGE 63

Andre de Dienes' lovely shot of a towel-clad girl owes its brilliance and mood to sunlight. Made on Long Island, New York, the picture is one of the photographer's all-time favorites. He used a 4x5 Graflex, Super-XX, 1/50 at *f*/16, and a light yellow filter. The model is Judy Hall.

PAGE 64

The photograph of Portland Head lighthouse was made at the entrance to Portland Harbor, Maine, by Ronald Merrill of that city. His camera was an old folding model Goerz Tenax, with Goerz Dogmar *f*/4.5, 4-in. lens. The exposure, on Superpan Press, was 1/100 at *f*/11, using a light red filter. The print was a winning entry in one of this magazine's contests.

PAGE 65

Frank Scherschel's print of the sailing regatta demonstrates the versatility of this photographer. Scherschel, formerly with the *Milwaukee Journal*, is a member of the staff of *Life* magazine, is famed for his high-speed flash work, and has designed and manufactured a number of electronic flash units which are merchandised under the name of Strobo Research. All this and pictures, too! Rolleiflex, Ansco Supreme, *f*/11, 1/150.

PAGE 66, 67

Victor Baldwin of Los Angeles, California, has titled his dune composition *Shadow Subtleties*. The photographer found the setting at Oceano, California, near Pismo Beach, and made the picture with a 4x5 Speed Graphic, Isopan film, and exposure of 1/10 at *f*/32. The wind twists and lines the dunes with tortuous wrinkles, and when cross-lighting accentuates their surface and forms long shadows, then is the time for sand portraiture.

PAGE 68

Harold Carter had to climb a tree to make his duck shot, for he couldn't manage to keep the shy subjects within camera range while he was on the ground. Carter, on this photographic project for *Life* magazine, found it necessary to shinny up a small tree and have his assistant herd the ducklings under the camera. Carter used a Rolleiflex, Super-XX film, and exposure of 1/100 at *f*/11.

PAGE 69

Luce Radente, the work of Italian photographer Bruno Stefani, is an exquisite scene which owes its texture and appeal to sunlight. Stefani used a Leica with 5-cm, *f*/2 lens, Afga Isopan film, and an exposure of 1/100 at *f*/9.

The pattern picture by Fritz Henle of Japanese boys drilling in the sun would have lost half its interest had a cloud been over the sun at the moment of exposure, for the shadows of the children repeat the motif and so emphasize the patterned aspect. Henle used a Rolleiflex, Superpan Supreme film, and an exposure of 1/100 at *f*/11.

PAGE 70

Mother and Child is the work of Nacho Lopez of Mexico City, and the photograph has been the recipient of an award by a newspaper of that city. The model is the mother of the child, a daughter of eight months. Lopez arranged his subject so as to take full advantage of the natural spotlighting afforded by the sunlight. He used a 3¼x4¼ Speed Graphic, Super-XX film, and exposure of 1/50 at *f*/16.

PAGE 71

Stephen Deutch, one of Chicago's best commercial photographers, produced the Seine River scene while working in France. The figure of the fishermen provide a method of establishing various planes of depth, and the stairs serve to sweep the eye into the picture area. The camera was a Rolleiflex, the film Super-XX, and the exposure 1/50 at *f*/16.

PAGE 72

Splash! Splash!, by Fred Bauer, Jr., of Memphis, Tennessee, is a well-known exhibition print. It was made at a deserted gravel pit near Memphis, and the models are Bauer's three sons, Fred, John, and Joe. In making it, Bauer had the boys continue their play and altered their positions by shouting directions. He used a 3¼x4¼ Speed Graphic, Panatomic-X film, and an exposure of 1/50 at *f*/8.

PAGE 73

Harold Corsini is a member of the photographic crew which the Standard Oil Company, New Jersey, uses to document its far-flung activities. His view of a street in New York, checkerboarded with squares of sun and shadow, was made with a Linhof camera, 3¼x4¼, Super Panchro Press, type B film, and an exposure of 1/25 at *f*/22.

PAGE 74

The shot of model Jackie Wise which closes this month's picture section was made by Los Angeles photographer Peter James Samerjan, while on a fashion assignment. For the picture, made in Beverly Hills, Samerjan used an Agfa View camera, 4x5, and Superpan Press film. The exposure was 1/150 at *f*/9.

THE JULY COVER

The striking bathing suit worn by the model in this month's cover shot was designed and made by photographer Peter Gowland's wife, Alice. The picture, however, is his own work. His subject is Pat Hall, a favorite among Southern California photographers because of her ability to strike an attractive pose without time or trouble.

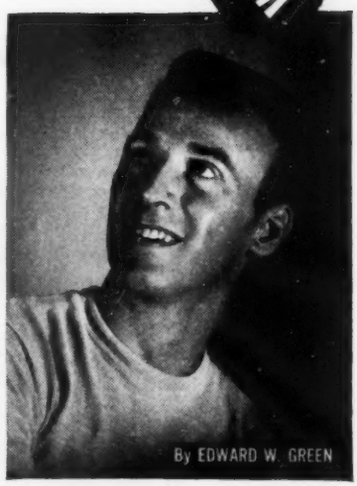
Peter Gowland, who is described more fully in We Introduce, which appears on page 59 of this issue, made the picture at Huntington Beach, California, under a pier where the glass had been broken from the windows. His camera was a 4x5 Speed Graphic, hand held, with a 6 3/8-in. Optar lens. The exposure was 1/50 at f/7, using Ektachrome film and a Number 5 flashbulb covered with blue cellophane for color balance.

TEAMED UP FOR CAMERA STARDOM

By EDWARD W. GREEN

Careers in photography are not built on ambition alone. Only when the *desire* is "teamed up" with proper *training* is the careerist fully armed to win success. For that essential "teamwork", amateurs and professionals from all over the world seek the guidance of New York's cosmopolitan SCHOOL OF MODERN PHOTOGRAPHY. Working hand in hand with the School's top-ranking photographer instructors, professional proficiency comes swiftly . . . brings gratifying success. Typical of how "teamwork" builds careers are these case histories.

1. No stranger to the professional scene was EDWARD WILLIAM GREEN when he enrolled at the SCHOOL OF MODERN PHOTOGRAPHY. An experienced photographer, specializing in murals, he was keenly aware that more lucrative fields called for advanced training, Green set his mind on stripping off the shackles that held back his career. To the SMP treasury of photographic skills he brought his ambitions. Amid the wealth of equipment in SMP's "dream" studios, his talents flowered. Wise coaching developed his portraiture to the professional stature he longed to achieve (see above). In this field, he will resume his progress with increased vigor and speed, ultimately leading to a flourishing studio of his own.


By EDWARD W. GREEN

2. From far-off lands — and from north, east, south, west — they come in ever-increasing numbers...careerists seeking the ultra-modern training for which SMP is world-famed. From Montreal, hobbyist GONZAGUE GAGNON headed for SMP's superbly equipped portrait studios. Under the tutelage of skilled camera artists, his natural ability was "teamed up" with sound portraiture training, (see left). Now a gifted professional, he will specialize in "fine art" portraiture in his Montreal studio.

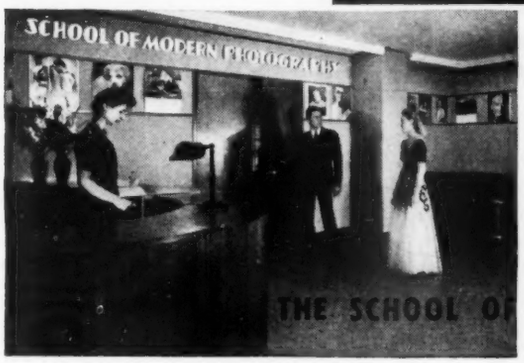
By GONZAGUE GAGNON

By MANUEL M. PASCUA

3. Feasting on rich fare are the hundreds of careerists who nourish their talents at SMP. Made-to-order for every desire are the many skills and secrets taught by the School's camera stars. To satisfy his eager appetite for success, free-lancer FREDERICK LINLEY (see right) made the long trek from a Michigan lakeside village to SMP's cosmopolitan world of photo-opportunity. Says Linley, "I got what I came for." Back in the Motor City itself, he'll launch a new career in color illustration.

By FREDERICK LINLEY

4. At his fingertips were security and steady income — but press photographer MANUEL M. PASCUA yearned to play a bigger role on photography's stage. Impressed by true-life success stories of so many SMP-grads, Pascua took a "sabbatical" from photo-journalism to study advanced techniques at SMP. Today, he's free-lancing his way to high professional prestige. Latest achievement—a medical photo series for graduate nurses at Columbia University.



5. Information Please! Into this reception room have walked thousands of starry-eyed youngsters and careerists of all ages. Question most often asked: "*What about tuition fees?*" The answer is genuinely surprising, for specialized courses, or complete study programs, *either day or evening*, are exceptionally moderate. Visit the School or write for outline of courses. *Address*, H. P. Sidel, Director, Dept. P. 7.

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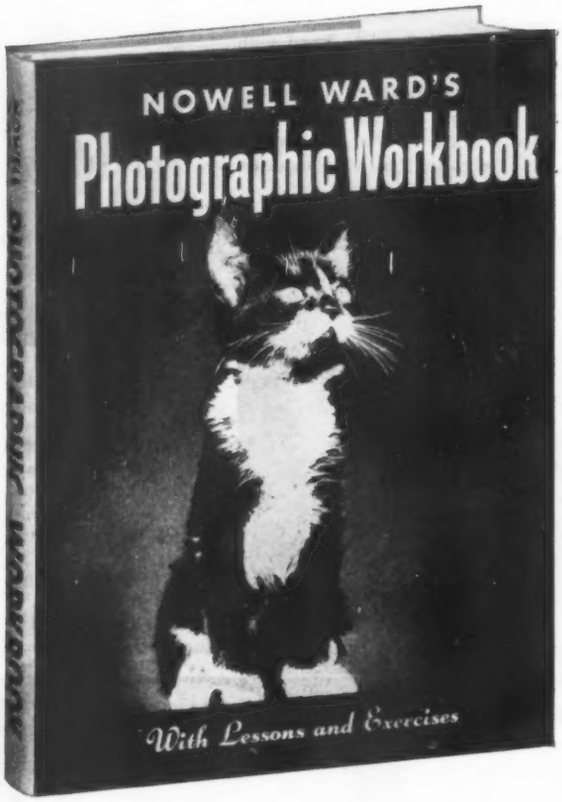

NOWELL WARD is a successful Chicago professional photographer. He operates his own well-known studio and his work is appearing regularly in many national magazines. Users of his book will find that, in addition, he is an excellent instructor.

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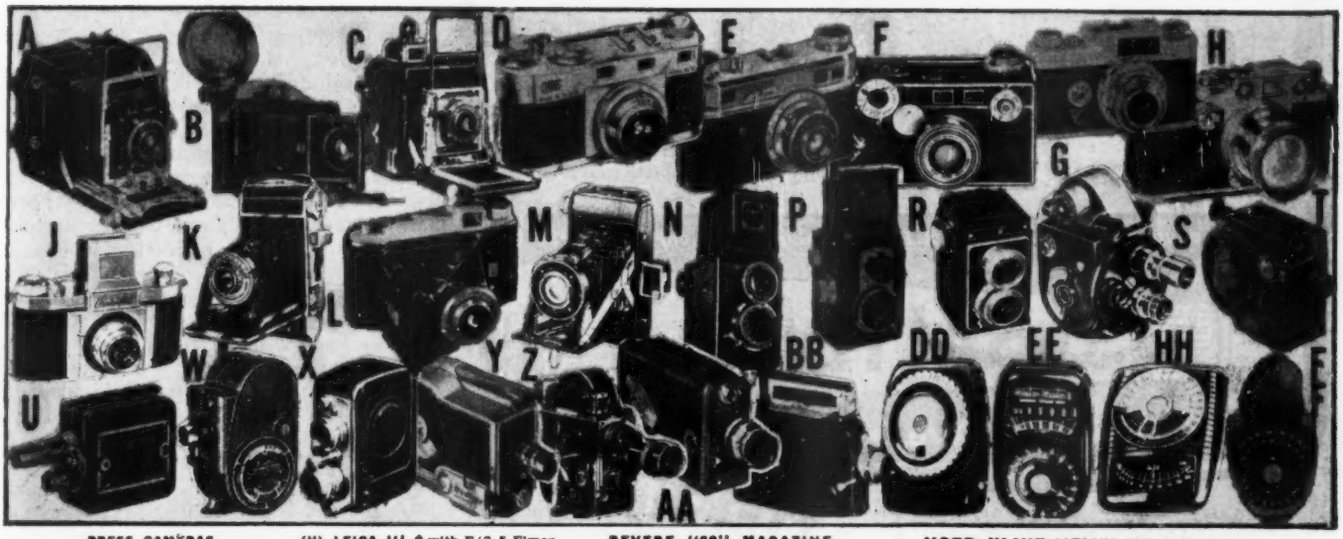

PRESS CAMERAS

(A) **2¼"x3¼" BUSCH PRESSMAN OUTFIT**—F/4.5 lens, Rapax Shutter, Range-finder-$171.25—**$17.12** Down

(B) **4"x5" B & J PRESS OUTFIT**—5¼" F/4.7 lens, Rapax Shutter, Range-finder—$178.50—**$17.85** Down

(C) **2¼"x3¼" SPEED GRAPHIC OUTFIT**—101 MM Optar, Flash Shutter, Range-finder, and Flash Unit—$288.66—**$28.86** Down

35MM CAMERAS

(D) **CLARUS OUTFIT**—F/2.8 lens, case, flash unit — $134.08—**$13.40** Down

(E) **PERFEX 1-0-1** — F/4.5 lens, Alphax Shutter — $39.99 — **$5.00** Down

(F) **ARGUS C3 OUTFIT** — F/3.5 lens, case, flash unit—$74.71—**$7.47** Down

(G) **ARGUS 21** — F/3.5 lens and case—$58.08—**$5.80** Down

(H) **LEICA III C** with F/3.5 Elmar lens—$332.50—**$33.25** Down with F/2 Summitar lens — $448.00—**$44.80** Down

(J) **PRAKTIFLEX**—35MM reflex—F/2.9 lens and case—$109.50—**$10.95** Down

PRAKTIFLEX — with F/2.9 lens and case internally syn.—$134.50—**$13.45** Down

FOLDING CAMERAS

(K) **ROAMER II**—F/4.5 lens, flash sync.—$48.00—**$5.00** Down

ROAMER I—Achromat lens—$29.75—**$5.00** Down

ROAMER "63" — F/6.3 — $38.00—**$5.00** Down

(L) **KODAK "TOURIST"** — F/4.5 lens, flash shutter—$71.00—**$7.10** Down

(M) **MONTE CARLO**—F/3.5 lens—$63.75—**$6.37** Down

MONTE CARLO—F/4.5 lens—$48.00—**$5.00** Down

REFLEX CAMERAS

(N) **ARGOFLEX**—F/4.5 lens and case—$69.63—**$6.96** Down

(P) **CIROFLEX**—F/3.5 lens, Alphax Shutter—$76.98—**$7.69** Down

CIROFLEX—F/3.5 lens, Rapax Shutter—$99.45—**$9.94** Dn.

(R) **KODAK REFLEX**—F/3.5 lens and case—$137.92—**$13.79** Down

8MM MOVIE CAMERAS

REVERE "88"—F/2.5 lens—$77.50—**$7.75** Down

(S) **REVERE "99" TURRET** — F/2.8 lens — $110.00 — **$11.00** Down

(T) **REVERE "70" MAGAZINE** — F/2.8 lens — $127.50 — **$12.75** Down

REVERE "60" MAGAZINE TURRET — F/2.8 lens — $152.50 — **$15.25** Down

(U) **PERFEX "88" MAGAZINE TURRET** — F/2.5 lens — $99.50 — **$9.95** Down

CINE KODAK "25" — F/2.7 lens—$64.17—**$6.41** Down

(W) **B & H SPORTSTER** — F/2.5 lens—$102.61—**$10.26** Down

B & H "TRI 8" TURRET—F/2.5 J. & H. lens—$168.64—**$16.86** Down

(X) **B & H "AUTO-8"**—½" F/1.9 & 1½" F/3.5 lenses — $296.22 — **$29.62** Down

16MM MOVIE CAMERAS

(Y) **REVERE "16" MAGAZINE**—F/2.5 lens — $127.50 — **$12.75 Down**

REVERE "16" MAGAZINE TURRET — F/2.5 lens — $152.50 — **$15.25** Down

(Z) **ROLEX H16** — with frame counter—$282.50—**$28.25** Down

(AA) **B & H "AUTOLOAD" SPEEDSTER**—F/1.9 foc. mt. lens—$214.08—**$21.40** Dn.

B & H "AUTOMASTER" TURRET — F/1.9 foc. mt. lens—$332.50—**$33.25** Dn.

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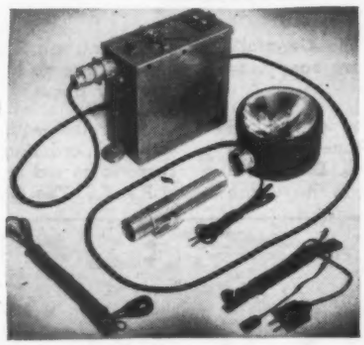

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Be Paid for Your Pictures

(*Continued from page* 86)

much of the detail of a picture with little contrast will be lost in the engraving processes. Because of the taboo on unusual treatment of texture and tone, more emphasis is placed on subject matter and its place in the picture.

The simpler the picture the better, the more forceful and dramatic it will be—and therefore more salable. By the cropping and cutting of extraneous parts that have no bearing on the content, by the elimination of distracting background, by having live subjects in action—these improve a print in the picture editor's eyes.

Any photograph of an unusual subject in the newspaper's area of circulation is practically a sold picture to that newspaper. A Sunday tour of the area of your nearest newspaper doubtless will provide you with pictures for a beginning.

Be on the lookout for such things as unusual signs, a barn with no windows, a tree of unusual shape, a stream that disappears into the ground, perhaps an old freight car in the middle of a cornfield which may have been an abandoned railroad. You'll never see them if you aren't looking for them. And you'll be surprised at the number of things you will see.

Sometimes a subject is not unusual, but has an interesting history, in which case the details are told in the caption under the picture. An old man whittling may have been a pioneer of the area, or that bridge may have been the first to be built in the vicinity, or a famous man may have slept in that building, or that barn may have been a church or an auditorium years ago.

A series of pictures on a new process, a photograph of a new invention—anything new is news: another field of picture endeavor not to be overlooked.

Keep up with local and national news. It will bring to your mind many picture possibilities. What editor would not buy a picture of a dog patiently waiting in line with customers at a local meat market during a meat shortage? The modern and progressive editor will bless you for thinking of him and after you have proven your worth he may offer you picture assignments to do in your spare time.

It might do well to keep stock shots of people who may be potentially famous, or of animals that may win blue ribbons. If the newspapers know you have such a file it may be you may be queried when they need such a picture.

If you have photographs of something or someone in the news you have something that will sell, so remember that, and try turning out pictures for profit.

USES OF INFRARED FILM

The peculiar qualities of infrared films have resulted in many unusual applications, such as taking "pictures" of objects by using heat waves. In medical photography infrared films are used to obtain pictures through human skin and for other bizarre uses such as recording the exact size and conformation of the iris of the eye when it is expanded in the absence of all light.—*Clyde McNitt, Endicott, N. Y.*

July, 194

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Bantam, Special F2		129.00
Bolsey "B" F:3.2 ctd RF	50.63	....
Clarus, Woll. F:2.8 ctd	116.25	84.00
Contaflex, Sonnar, F:1.5		348.00
Kodak Ektra F:1.9, case		384.00
Kodak Ektra F:3.5, case		264.00
Kardon, F:2	306.25	189.00
Kine Exakta Biotar F:2	425.00	308.00
Kine Exakta Tessar F:2.8	285.00	232.00
Kodak 35, RF 5:3.5	86.58	68.00
Mercury II, F:2.7, case	82.50	38.00
Perfex "101" RF	39.99	28.00
Perfex DeLuxe, F:2.8	99.00	68.00
Retina 1, F:3.5	93.00	68.00
Retina II, F:2.8 cpld. RF		148.00
Retina II, F:2	197.00	162.00
Robot 11S, Tessar F:2.8		78.00
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WARD PEASE DISCUSSES

The Importance of Accuracy

IN A previous discussion I had something to say on the subject of accuracy in photography, using as examples the representation of musicians and their instruments. The specific examples discussed were based on the fact that many photographers had made use of that attractive type of subject matter without either photographer or model having adequate knowledge of the handling of the instrument. This resulted in many cases of inaccuracy of representation which would be obvious to a musician.

I wonder if there can be such a thing as too much accuracy, a picture that is "too right to look right." This again can be illustrated with a few examples, mostly drawn from the photography of yachts and yachting activities. As I am writing this I have before me a print of an exquisite picture by John R. Hogan. Its title is "Chesapeake Calm," and it shows an auxiliary yawl with all sails furled proceeding under power in an absolute calm. Not a ripple disturbs the surface of the water except where the boat has passed. The lighting is rather unusual, apparently a flat lighting from a low sun just before sunset, and the brightly lighted boat is reflected in the glassy water of the bay.

To me, that picture—the calm water, the odd lighting, and the reflection is just as natural and true as it can be, because I have been in similar situations and observed those conditions any number of times. The evening lighting and the calm go together just like ham and eggs. The situation is a part of my years of experience as a somewhat enthusiastic amateur yachtsman I once read in a small, irregularly-published magazine an article by its editor in regard to a visit to a first class salon. In this article several of the prints were discussed, including "Chesapeake Calm." He condemned it as inaccurate and impossible. This, as I see it, neither condemns the picture nor reacts on that particular editor except to say that evidently that sort of a situation was entirely outside of his experience.

My print, "Racing the Storm" which is to to be seen at the head of this discussion is another one which presents an unusual atmospheric condition. In the original print that sky area at the top is just as black as the photographic emulsion can be developed. In the negative the upper portion is absolutely clear. As to the accuracy of this representation, I can say that the exposure was made on a normal or "Type B" panchromatic film *without a filter*. It was the third of three shots made in rapid succession as this yacht overtook and passed my plodding little craft. We were not racing and had furled and covered the canvas in preparation for the rain and were proceeding under power. The picture which preceded the dramatic final shot is shown here also to give a more extended view of the storm cloud that so thoroughly dominates the shot which was made right toward its black vicious heart.

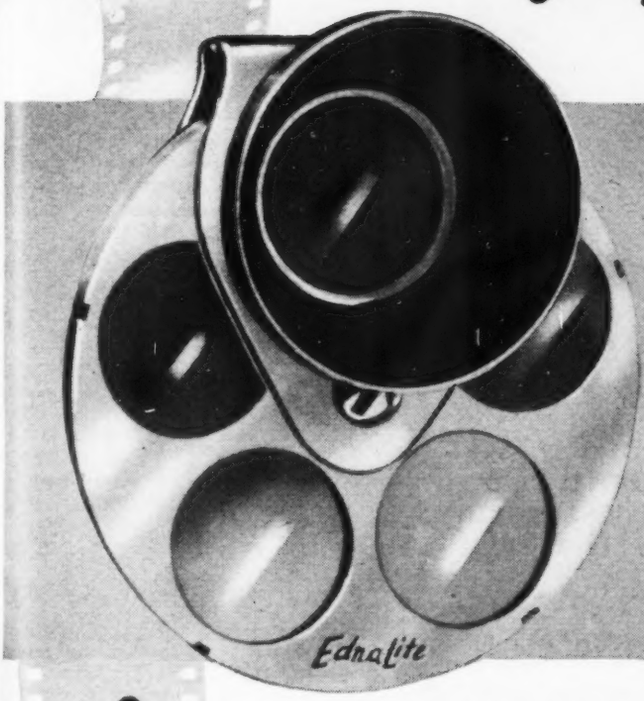
In making the print on Opal paper, the only manipulation was to darken the water a bit to try to avoid too much top-heaviness. From the horizon up it is an absolutely straight print, yet I am sure that there must have been many who condemned it as inaccurate or forced or otherwise manipulated for effect. Apparently this situation is outside of the experience of a lot of salon judges as the print has had a rather spotty record in the exhibitions.

Racing the Storm is a dramatic picture story and was made without a filter or any unusual darkroom manipulation.

In conversation with Mr. Hogan I have found that he had no fault to find with the accuracy of the representation of the conditions, but he has done a great deal of sailing. The first time that Cecil Atwater saw it put before him in a salon judging, he immediately wrote me that he had to have a print of it. He wrote: "I am very much interested in your print 'Racing the Storm.' I have done a great deal of sailing and I have been in the same situation many times—a storm coming up, crowding all sails on so that we could get in ahead of the rain if possible. I doubt if everyone appreciates the mood of the picture, but it rang the bell with me."

Mr. Atwater was judging at quite a few salons that year, and he saw the print several times more. Apparently he was able to persuade other judges as to its accuracy for it never failed of acceptance when he was on the jury. Frank Fraprie, too, has displayed a keen knowledge and appreciation of things nautical, and "Racing the Storm" is

Movie Photography at Its Best



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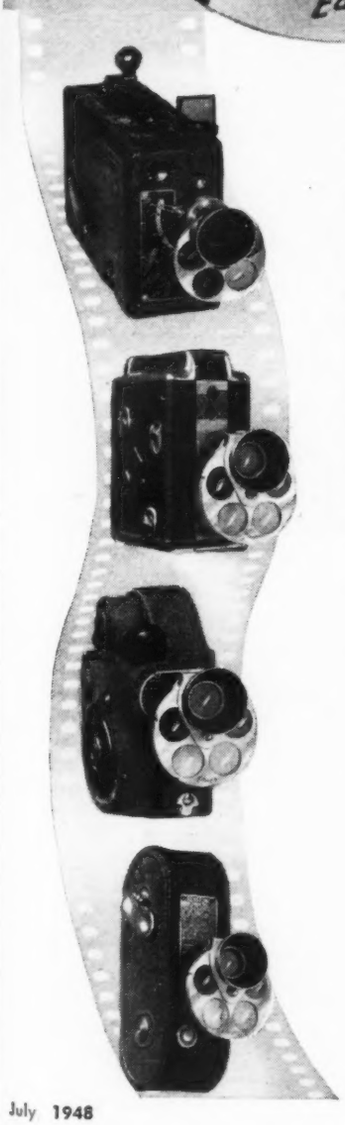

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"B"	For Bell & Howell Filmo 8—F:2.5 (T. T. H. Cooke).
"C"	For Cine Kodak 8mm. Models 20-25, and 16mm. Model E with F:3.5.
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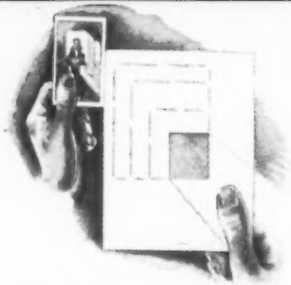

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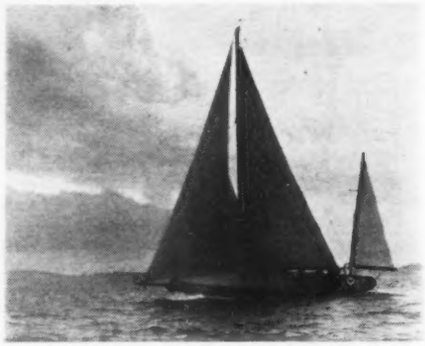
to be seen in the 1946 issue of the *American Annual of Photography*.

Not long ago, while present at the selection of a show, I saw a print come before the jury which presented a rather odd condition of sky and distribution of sunlight and shadows. Immediately there was a discussion as to whether the condition was truly represented or even possible. Fortunately one of the jury had noticed that the maker of that particular print was in the audience and he was called upon for an explanation. A few words made everything clear and the condition understandable. The print was accepted and hung.

Sometimes this matter of too much accuracy or the presentation of something which is not within the experience of the photographer can take a peculiar turn. Recently a friend in another city requested my comments on one of his prints because the negative was exposed aboard a sailboat, and he knew that I had done some sailing. This chap is a topnotch pictorial photographer, well known as a salon committee chairman and judge, an APSA of some years standing, but he is not a yachtsman. The shot was made aboard a hired vessel with the responsibility for its handling resting with others. The print was an excellent pattern shot, well composed, well presented. However, right in the center of interest at the convergence of several strong lines where it could not be missed was an exhibition of sloppy seamanship which took my eye so forcibly that it was difficult for me to see anything else. It spoiled the picture for me, definitely.



This shot was made a few moment before the one on page 96 as the storm clouds were gathering together for the full fury of their power. A sense of impending drama is already apparent. Here again, no filter or manipulation was used to gain the effect.

What does this all amount to? We must be cautious when photographing something outside our normal experience lest inaccuracies of detail creep in which will ruin the picture in the eyes of another whose experience encompasses the subject matter presented. On the other hand, we should remember that something which we know is well and accurately presented may look ever so false to another not familiar with our subject matter. How are we to know when we have put ourselves in the position of the other fellow who unjustly derides something which looks wrong just because he never saw anything quite like it before? In view of all this, I feel that when we are face to face with something outside our own experience we should be slow to condemn lest we display our ignorance.

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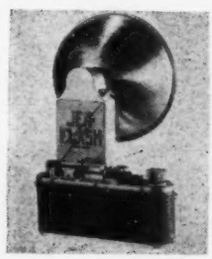

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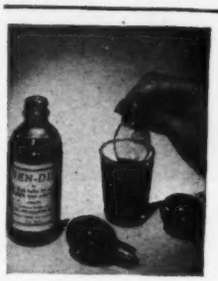

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Focusing on Nature

(*Continued from page* 55)

up a simple device using only two pieces of equipment other than his camera. To hold his subjects, usually resting on a twig, he uses an ordinary rod with a clamp which slides up and down it, while he attaches his camera to a tripod tilt-top mounted on a copying stand made from an Argus enlarger.

The Monarch butterfly's journey to maturity is a fascinating sight to watch. A black-and-yellow caterpillar splits its brightly-hued skin, becomes a light green cocoon absolutely foreign in appearance to its original form, and then emerges a beautiful butterfly. Jenkins had to persevere to get those pictures. He had to feed his charges and watch them closely, being careful to be prepared when the time of change came. The photographing of the various stages was no more complicated than that of many of the other creatures he has pictured, but the adult butterfly was so shy that operation of the camera close to it was impossible. He borrowed a four-inch telephoto lens and got

A locust sheds its skin, watched by Lee Jenkins' camera. White and ghost-like, its wings are still moist, yet unfolded.

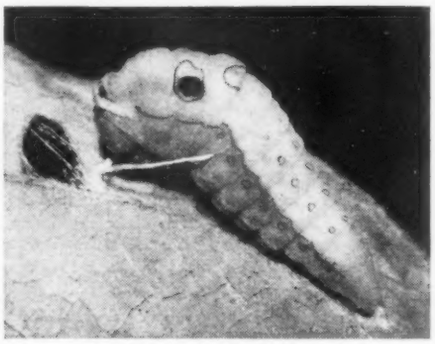
wonderful pictures without exciting his subject.

In an effort to better his work he assembled some more odds and ends into an arrangement which now allows him to photograph insects, birds, and animals from six feet away. He took the focusing screen out of an old Premo and inserted into its place a piece of plywood on which had been mounted a telephoto lens. On the track of the Premo he attached a wooden slab, to which he fastens his movie camera. Removing the lens from the Premo he fastens a one-inch extension tube to his movie camera lens and inserts the camera into the spot from which the Premo lens has been removed. A cloth is wrapped around the extension tube to keep out the light. He focuses with the groundglass focusing device which came with his camera and which is inserted into the film magazine compartment. This arrangement can be used for his 35-mm Kine Exacta for still shots, and either 180 or 320-mm lenses may be attached.

One of Jenkin's most amazing color reels, a fast-moving epic showing a spider tying a grasshopper's legs and entangling the confused creature with lightning-like strokes in its web, was made with this equipment.

Jenkins' experience with insects has taught him many tricks. One of the neatest is his use of a Petri dish, which looks like a glass ice cream carton cover, for shooting pictures of fast-moving insects. For a movie of a black widow spider he confined the creature under such a dish, using a piece of glass for a base. When focusing was done, he simply lifted the dish and made his pictures. Then the spider webbed itself to the top of the cover, and he was able to get a picture of the bottom of the insect.

The Petri dish not only restricted the horizontal motions of the spider but restrained its movement up and down. Jenkins says that where a Petri dish is not obtainable, a cross section of a mailing tube can be employed,



This fearsome creature is the larva of the spice bush butterfly. Here it begins to attach itself to a leaf in preparation for its transformation to the next stage.

using a slab of glass both as a base and a cover. The glass at the bottom is particularly helpful in that it enables lighting from below.

For insects which want to move but whose motions are not too fast, such as worms, Jenkins sets up his equipment and focuses on a certain area. He makes a mental note of the area covered by his lens and starts shooting when the subject moves into that area. In most cases he is successful but occasionally, because a worm's turns are unpredictable, it is difficult to keep from wasting a bit of film.

Some insects, however, become so excited that photographing them is out of the question. Jenkins is not to be outdone so easily, though. In some cases he administers a whiff of ether, but his most novel trick is to place the nervous insect in a refrigerator until it cools off. Some are sensitive to heat or bright sunlight and have to be kept in shade until the picture is actually taken. Others, especially many Jenkins wants to photograph laying their eggs, have to be worked with where they are found because they won't perform when moved.

Background is an important consideration in making colored insect pictures, Jenkins declares. As far as possible, he takes outside shots against a blue sky. For those indoors he usually uses azure cards, and often, for creating contrast in still pictures, he uses a black focusing cloth for a background.

According to Jenkins, the fault of most people is that they say, "Well, I haven't been anywhere and haven't seen anything worth taking." There are plenty of interesting sub-

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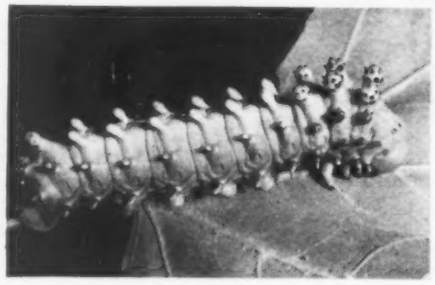
jects all around us, he declares, subjects which provide excellent action shots. Consequently, he has taken pictures of common wild life which the public knows exists but which few people bother to photograph. One of his most unusual series is one of the various stages in the growth of baby red-tail hawks which was published in *Life*. Pictures accompanying this article also prove his point.

The locust shell is familiar to everybody who as a child has searched the woods for them. But how many of us are acquainted with the actual emergence of a locust from



Bristling with protuberances, the larva of a cecropia, member of the moth family, slowly crawls along the surface of a leaf.

that shell? Most of us will have to admit that we're not and would scarcely ever be. Without such pictures the entire fascinating process remains as detached as a professor's reference to it in its technical term, that of a cicada emerging from its nymphal skin.

One of Jenkins' most valued achievements is his movie of the European red mite, a fruit pest no larger than a pin head. The screen

Ordinary and everyday occurrences are fodder for Jenkins' camera, too, for he enjoys recording those scenes about him.

view naturally allows a careful analysis not possible from drawings or still pictures and affords Missouri's entomologists, fruit growers, and the university's college of agriculture students, who are the state's future county agents, a keener insight into one of horticulture's worst pests.

What nature phenomenon Jenkins will portray next he can't say himself, but chances are that the pictures of it will be as unusual as those he has already done. Chances are, are, too, that they may have a great influence on Missouri's farm life, in which Jenkins has an immense interest. Though a rather mild-mannered man, he will admit that his pictures are important and already has shown many of them to farmers and fruit growers in conventions at the university.

Movies of insects, he says, are popular with

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JOSEPH COSTA

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the public, which sees few such pictures and which is interested in striking ones such as those films showing the stages through which the Monarch butterfly passes before its wings are dried and it flies away. He has shown some of his films illustrating methods of dusting for grasshopper control and picturing the damage grasshoppers have done.

Jenkins has taken hundreds of still pictures, ranging from close-ups of a codling moth to an intimate shot of a Canada goose standing on its nest. He has made most of them with his Kine Exacta but has also used a Watson Press and an Auto Graflex, and has developed and printed his own pictures. Many of them have become slides used in State Horticultural Society meetings, while others are shown to help county agents in their work with Missouri farmers. A number of them have been used in pamphlets published by the university's agricultural extension service.

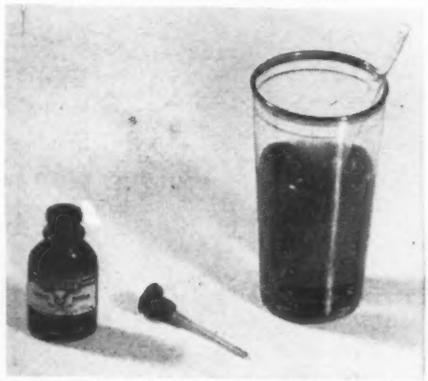
His search for photographic subjects has taken him to many parts of Missouri. His pictures of baby hawks in *Life* were made atop a 40-foot hickory tree near St. Joseph. More recent pictures of rare Missouri egrets, some of which were sold to a St. Louis newspaper and to *Nature*, were taken in northeastern Missouri along the backwaters of the Missouri River.

One of Jenkins' most unusual prints is a 30x30-inch enlargement of a grasshopper resting on a head of wheat, made from a 2¼x3¼ negative. Collaborating with the head of the university's photography department, he had to fashion a developing pan out of boards and oilcloth, with one side constructed to drop, allowing the solutions to flow out when they were through with the project. The enlarger was raised about eight feet from the floor, where the printing paper was placed for exposure. They tried to blanket out the moonlight streaming through the windows and use only a safelight but found that the system wouldn't work. Consequently, they did the whole job by moonlight alone.

Jenkins, who is originally from Savannah, Missouri, has traveled far and wide, making pictures as he went.

"They're not much," he says characteristically, "just the usual pictures everybody takes when he goes on a trip."

IODINE TESTS FOR HYPO



The tincture of iodine found in your first aid kit provides the basis for a sensitive test for hypo. Add a few drops of iodine to a little water so that a light straw colored solution is obtained. Drain the wash water from your prints into this solution. If hypo is present, the straw color will disappear, and the liquid will become colorless.—*A. Kajander, Keewatin, Minn.*

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Letter from London

IT WOULD be most unusual if a month went by without some major news item breaking out in photographic circles, or at any rate that's what it seems like, so much seems to happen over here these days.

This month is no exception, only perhaps that the news is a bit more surprising than usual. It all centres round a short stocky little man, the "irrepressible" Harold White, who suddenly announced that he was going to give up his regular photographic work at the Government's Central Office of Information and go back to his old free-lancing activities.

Most judges would, I think, place Harold as one of the two leading industrial photographers in this country, the second being Walter Nurnberg. Their respective approaches to the same subject are entirely different and it is nothing unusual to hear of them both doing a job for the same firm. Harold uses flash, Walter uses straght lighting. Both are complete masters in their own spheres.

Harold is one of those rare people who sees pictures without specially looking for them and in point of fact, he once disproved the old saying that material for an exhibition picture always presents itself unawares so to speak, by deliberately setting out one morning to get one. Not content with that, he specified his place—the Wallace Collection. Sure enough, back he came with the picture—and it was duly hung at the Royal! Do you feel like trying it? I don't myself.

At the beginning of the war, Harold was called up into the National Fire Service, but soon afterwards was released, in view of his extensive capabilities, to join the Photographic Department of the British Council, leaving there to go to the newly formed C.O.I. in 1947. And very shortly now he'll cease to be a Government servant and get back to the realm of free and easiness—or at any rate as "free and easy" as any one can be in this regulation-fettered island.

He'll have enough on hand to keep him out of mischief anyway. About three years ago he started work on a biography of Fox Talbot and has been amusing himself not only by restoring some of Talbot's orginal pictures, a big enough job in itself, but has also been going round repeating the pictures from identical viewpoints—both in monochrome and colour. He's wondering now whether photography really has progressed!

ONE OF YOUR countrymen, Joe H. Snyder, technical editor of the *Focal Press* in New York has been over here recently, delighting many of us with the beauty of his colour slides and his grasp of colour in general. He has a very friendly manner and after lecturing at the Royal, he was prevailed upon to talk to us at the Camera Club one Saturday afternoon. He fairly opened our eyes as to the percentage usage of colour in the States and most of us listened to him with envy in our hearts.

Joe's closing remarks constituted a challenge to the British film industry to do something about the shortage both of monochrome and colour. Dr. Baines was quick to point that we can do little with worn out film coating machinery, but I rather think myself that he was giving the "official reasons." Miles of film were manufactured for the R.A.F. during the war, so it hardly appears logic that our coating capacity is any the less now—the real reason for the film shortage is anybody's guess as far as I can see.

AN INTERESTING sidelight on exhibition pictures came up in my office the other day. Harold House brought in some of his typical character studies and, looking through some photographs on my desk, remarked that it was a pity that judging committees hadn't the necessary time to study pictures properly and give the unusually imaginative and creative pictures a real chance to get hung.

I must say I value Mr. House's opinion very highly. He is a complete amateur photographer (he's a solicitor by profession), and I believe that having brought his legal mind to bear on his other chief interest in life, his judgment is worthy of respect.

I recall a picture by a Frenchman, Boucher, which we reproduced as a frontispiece in *Photography To-day* 1947–8. It consisted of a pair of moth's wings superimposed on a sunset. It was a marvellous picture, full of symbolic significance, but it would never have been hung at the Royal or the Salon—probably for the very reason that Mr. House put to me.

ONE OF THE WAYS by which the long-suffering amateur has been able to continue taking photographs has been by purchasing ex-R.A.F. film. Needless to say, a large number of dealers and not a few irresponsible people were quick to cash in on such a profitable market, and now comes news that Kodak stepped in and applied for an order to restrain one firm from selling rolls of film on which the original trade name was still visible. This not only safeguards Kodak and the other manufacturers — it is a great help to amateurs as well. I've heard of several cases of people buying rolls of film, only to find blank celluloid; others have had perforations down one side of the film and more than just a few have found themselves a couple of exposures short.

SOME PHOTOGRAPHERS doodd things! Mrs. Middleton, who by the way, is a cousin of Sir Malcolm Campbell, and Maurice Broomfield have been spending 3/4-hour stretches in a cold storage chamber to get a sequence of pictures on the processing of Lyons new frozen cooked food.

To avoid condensation, all work, including re-loading films, had to be completed in the freezing room. When they finally came out, cameras and lamps were covered in frost and subsequent condensation made the gear so wet that they had to dry off plug points and synchronisers to avoid "shorts" in following shots. The extreme cold apparently played havoc with a focal plane shutter and slowed it down very considerably.

IT'S A LONG WAY from cameras to air guns—or is it? The enterprising nature of Fleet Street camera men is well enough known so perhaps it's not such a far cry after all.

One staff photographer made his sons a present of an airgun—and found a new use for used flashbulbs. They make admirable targets and the protective coating prevents splintering so that the slug just makes a neat hole through the glass.—*Leonard W. Burrell.*

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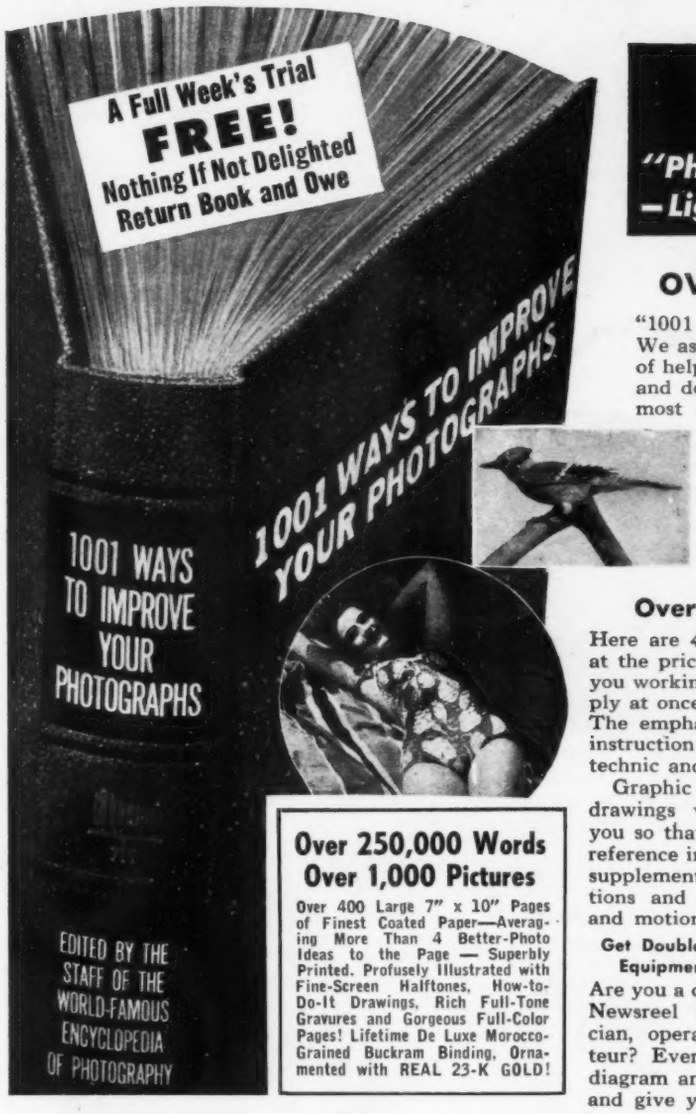

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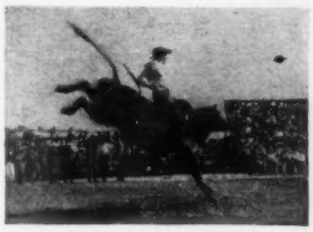

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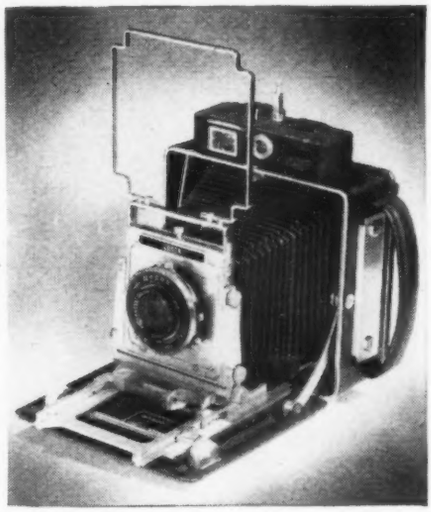
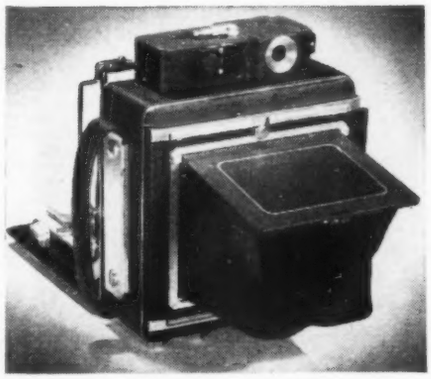
New Press Camera

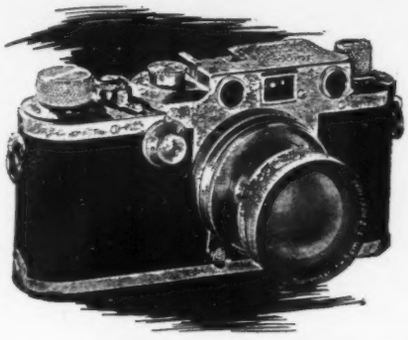
Three important functions are performed by a single eye-piece in the new Busch Pressman 4x5 Model D camera announced by Busch Precision Camera Corp. of Chicago. Viewfinder, coupled rangefinder, and automatic parallax compensator are housed in one small unit which also contains an electrical focusing device which sends out a brilliant beam of light for use at night or in dark interiors. This unit is manufactured by American Bolex Co., Inc., of New York, and is available exclusively as an accessory for the Busch camera.

The new Model D camera, to be available with a choice of interchangeable optional





lens equipment, has tapering double-extension bellows. The sports-type finder has parallax correction on the rear sight. For groundglass focusing, the camera has a focusing magnifier; and a slide-rule-type magnifier over the focusing scale. Another feature for press-type cameras is the infinity stops which can be turned to be bypassed by the lens mount for close-up work; or can be placed anywhere on the track. A few sets are mounted permanently for interchangeable lenses. The revolving back operates at 90, 180, 270 and 360 degrees, and clicks into place at any position. The lens mount, holding the removable aluminum lens board, has rising and tilting movements. The flashgun mounting bracket takes almost all types of battery cases. The camera, stripped of accessories, will sell for about $90; fully equipped, with lens in flash shutter and Bolex Vue-Focus, it will cost about $225. Samples are to be in dealers' hands by July.



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Mercury II, F2.7 ctd, lens		39.50
Retina II, cpld, rfdr, F2.8 lens		129.50
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Leica III A, chrome, F3.5 Elmar, cc		175.00
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620 Vigilant, F4.5, Flash Shut	61.18	
120 Univ. Roamer Folding	29.75	
120 Roamer II, F4.5 Folding	48.00	
120 Monte Carlo, F4.5	48.00	35.00
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Titles for Your Slide Shows

(*Continued from page* 82)

film, either roll or sheet film, developed in a contrast developer such as D-11, or D-72 full strength, fixed, washed a few minutes and dried. It is then cut and mounted in Kodaslides as shown.

If unsatisfactory contrast is obtained this way with typing, better results by photographing larger movable letters and with a piece of film in the camera, may usually be had. With camera on a tripod and black titling letters on a light background on the floor, camera position and focus are first checked by viewing on a piece of groundglass laid on the open back of the camera. The glass is then removed and by the light of a safelight a strip of positive film is placed in the camera, back closed, lights turned on and the exposure made.

Two No. 1 floodlamps in reflectors one on each side of the title set-up will furnish enough light. Even one number two flood of the "mushroom" type bulb placed directly in front of the copy works very well. If the camera is of the type that has a little glass window in the back, be sure this is covered with a piece of opaque tape to prevent fog. It won't be necessary to check focus and alignment each time with the groundglass as long as the set-up is not moved between different exposures. If a slipup does occur, re-checking with the groundglass is simple enough.

The same procedure can be followed in a home-made close-up device or copying stand. Film is developed and processed as described for typed matter. Typed matter can also be copied, of course, if the camera can get close enough. Both of these methods using black letters give

If you use backgrounds which are large enough so that title letters can be conveniently placed upon them, your titles can be made in one exposure. Use black letters on white backgrounds and white letters on the backgrounds dark in color.

a film title with white letters on a dark background and will project the same way because they are developed as negatives. By not getting the background too black, toning or tinting will show up better for color titling.

If positive film titles are wanted, showing white letters on a photographic background, a different procedure is necessary. This involves the making of a paper negative by contact for a suitable paper print the amateur may have on hand or can make. Black letters placed on this resultant paper negative and photographed with the camera on positive film, developed as a negative, will naturally result in a background having a positive image and the letters still showing white. The process is the same as outlined for lettering only, except instead of a white background, the paper negative is used. Tinting and toning can also be done with the slides as before.

In the second method of making slide titles with reversal films the amateur does the photographing only and the processing is done commercially. Besides the color films, such as Kodachrome, there are of course the black-and-white reversal films known as "direct positive." These films, however, are rather hard to purchase, so color film will probably be the answer for the use of reversal films and the easiest way of all to make slide titles. The two photographic set-ups as described for positive films, either with camera on a copy device of some sort or on a tripod, can be used. A twin lens camera with a color adapter back is particularly good for making the title shots.

With reversal films the lettering may be either black or white depending upon the color and tone of the background material to be used, and the result desired.

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- ✓ Film stars
- ✓ Accidents
- ✓ Government officials
- ✓ Children and babies
- ✓ Airplane crashes
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- ✓ Parades
- ✓ Humorous shots
- ✓ Zoo animals
- ✓ Rodeos
- ✓ Antiques
- ✓ Old, rare coins
- ✓ Nature studies
- ✓ Unusual occupations
- ✓ Fires and Firemen
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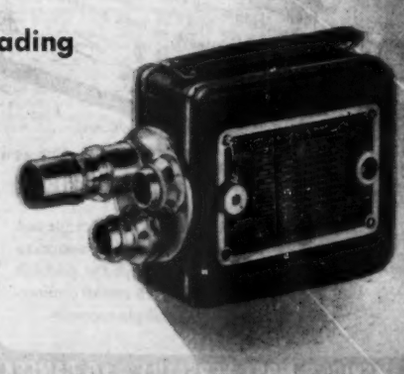

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These backgrounds can be almost any kind of suitable picture, colored for color titles, and black and white for black and white. Magazine illustrations and pictures, maps, resort folders, and wallpaper samples can be copied with the camera. If the backgrounds are large enough so that the title letters can be conveniently placed on them the titles can be made in one exposure. Black letters should naturally be used on the lighter backgrounds and white on the darker ones.

With smaller pictures and other background sources, including pictures that would not give the proper contrast with either black or white letters in one exposure, double exposure must be resorted to. Using the double exposure method, the background scene is photographed first. After the exposure is made, the film is not wound forward in the camera, but a second exposure of the title lettering is made on the same film, using an opaque and very black background, such as a piece of black velvet, and white letters.

Double exposure technique, as described in text, was used to make this slide title.

A point to remember here is that an attempt to double expose *black* lettering over the picture background is never satisfactory as the black letters would have to be on a light ground. The exposure necessary to photograph the letters properly would cause this white ground to fog and grey the original first exposure scene and the result would be just too bad. Therefore for best results double exposed titles should be made only with white letters on the blackest background obtainable.

The black ground will not register on the film but the white letters will, and will show through on the picture taken in the first exposure. To get good contrast with these double exposed titles, the background should be made with a stop or stop and a half underexposure in mind. Then when the white letters are exposed over it, the lettering will stand out more clearly. The procedure can be reversed, of course, photographing the lettering first and then the background afterward. The result is the same.

The use of slide titles in the amateurs' home shows will not do away with the usual talking and explanations of each title shown, but a few well planned "lead" titles introducing different groups of subjects will add interest to the showing and certainly will be fun and interesting to make.—

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Perfex 22 w/f3.5 lens, Cpld R.F....	....	39.50
Perfex 55 w/f3.5 lens, Cpld R.F....	....	59.50
Perfex 55 w/f2.8 ctd, Cpld R.F....	....	67.50
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Argus 21 w/f3.5 ctd, Flash Gun, case	66.83	....
Argus A 2 w/f4.5 ctd, with case.....	37.58	28.00
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Ansco Memo w/f6.3 Ilex lens.....	....	14.95
Kodak Flash Bantam w/f4.5 ctd lens	57.72	....
Kodak Bantam w/f4.5 lens.....	....	34.50
Kodak 35 w/f4.5, Diomatic shutter..	....	42.50
Kodak 35 w/f3.5, Kodamatic shutter	....	52.50
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FINAL CLOSING DATE: OCTOBER 1, 1948

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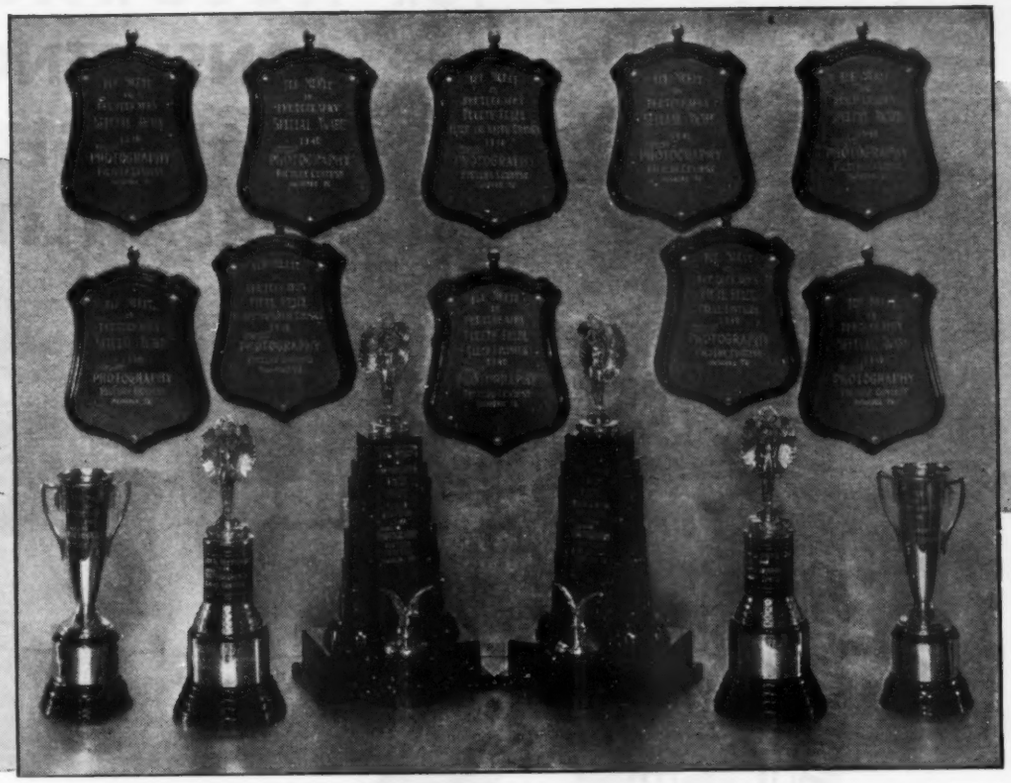

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2nd,	U.S. Savings Bond.... plus Trophy	$2,500	2nd, U.S. Savings Bond.... plus Trophy	$2,500	5,000	
3rd,	U.S. Savings Bond.... plus Trophy	$1,000	3rd, U.S. Savings Bond.... plus Trophy	$1,000	2,000	
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5th,	U.S. Savings Bond.... plus Plaque	$250	5th, U.S. Savings Bond.... plus Plaque	$250	500	
100	Prizes, U.S. Savings Bonds, each.....	$100	100 Prizes, U.S. Savings Bonds, each.....	$100	20,000	
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Six additional awards will be given in each of four months of the contest as follows:

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2nd,	U.S. Savings Bond....	$250	2nd, U.S. Savings Bond....	$250	500
3rd,	U.S. Savings Bond....	$100	3rd, U.S. Savings Bond....	$100	200
					$1,700

each month for four months = 6,800

672 PRIZES AND AWARDS TOTALING $60,000

SEE PAGE 153 FOR RULES AND ENTRY BLANK

* Values given are maturity values of the bonds. Bonds will be delivered in denominations requested by prize winners. Each prize will be accompanied by a certificate of award suitable for framing. This certificate is printed on fine parchment stock, and will bear the hand lettered name of the winner.

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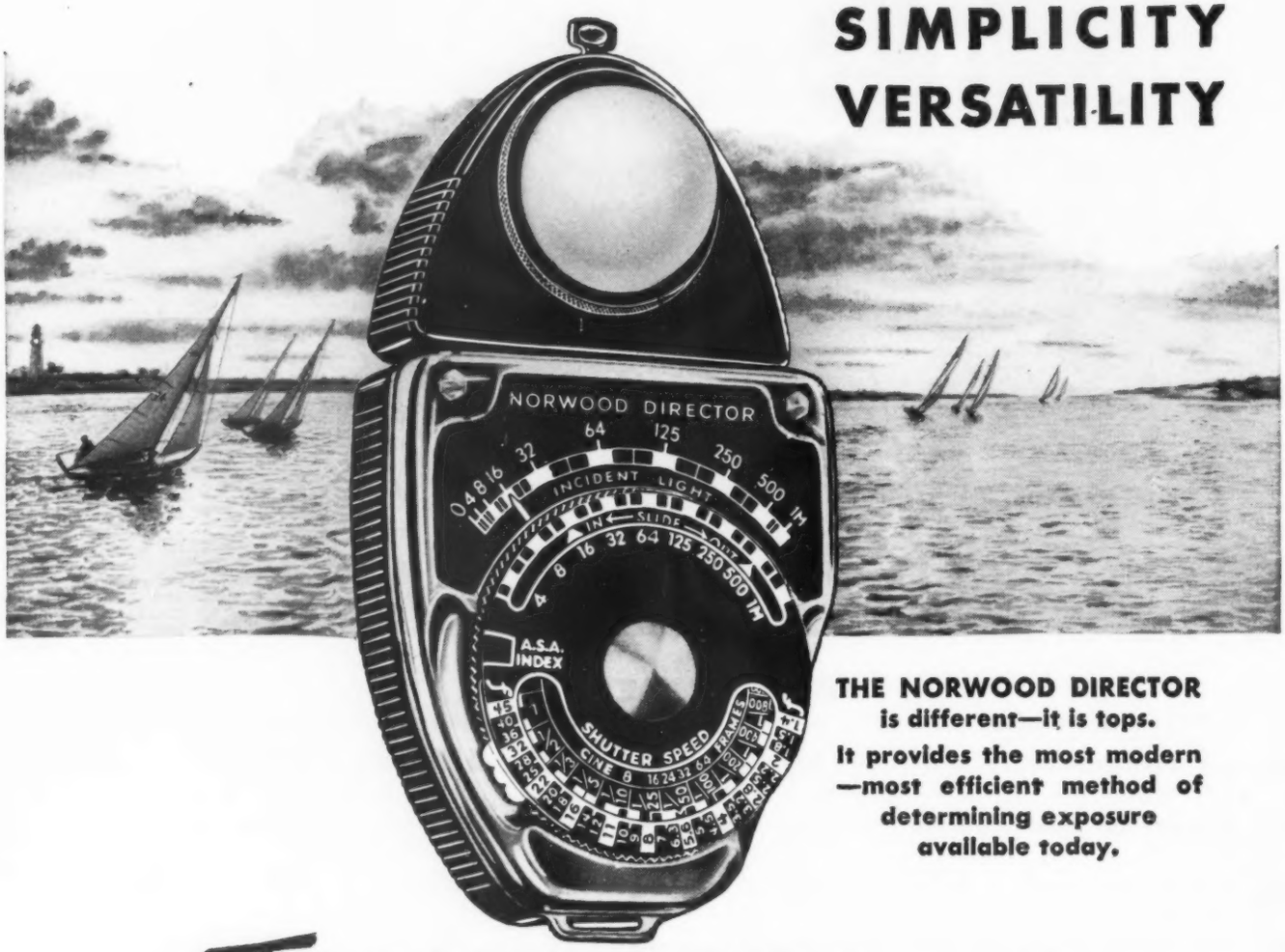

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Which all adds up to why thousands of camera owners are turning to the Norwood Director to achieve new heights in fine picture-making.

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AMERICAN BOLEX COMPANY, INC.
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MOVIES ON THE FARM

By ORMAL I. SPRUNGMAN

Record barnyard beauty, human interest, and rural romance with your cine camera

WHETHER you're a city dweller or a real tiller of the soil, you'll soon find that farm and ranch offer some of the finest of movie-making possibilities. The fact that many of the prize stills which win national awards or hang in salons are rural in nature, or picture agricultural life is indication enough of the tremendous interest in the farm as a source for potential shutter-clicking subjects.

Drama, romance, scenic beauty, even tragedy lurk in every barnyard and around each corral, waiting to be recorded, but how you unfold your farm story will depend on your own ingenuity.

There are several ways in which such a movie can be handled.

It isn't necessary even to be a gentleman farmer. You can borrow a farm from a friend, or build up your reel around a number of outstanding farms or ranches in your area. Local agricultural agents will be glad to tip you off to topnotchers in the field and offer their full cooperation in obtaining desirable scenes.

At least three types of farm films can be made—the personal, the pictorial, and the documentary. The personal movie is strictly a candid record of farm life which builds up its flimsy thread of continuity while chronicling the more intimate events in the passage of time. Such a film might open with a long shot of the farm—maybe a bird's eye view from a tall tree or the silo. Or if the cluster of buildings nests deep in a valley, climb a nearby hill and shoot down on the layout, or pick a good vantage point from atop the windmill or the farmhouse itself, taking several shots at different angles, panoraming very slowly, if necessary, from one to the other.

Now try a ground shot of some of the buildings—the farm home beautifully framed under droopy branches, the barn, the milkhouse, the corral. Take three-quarter views, showing the front and one side of the building, rather than straight head-on, and don't ignore the possibilities of shooting silhouettes of the buildings at sunup or sundown against a pretty cloud background.

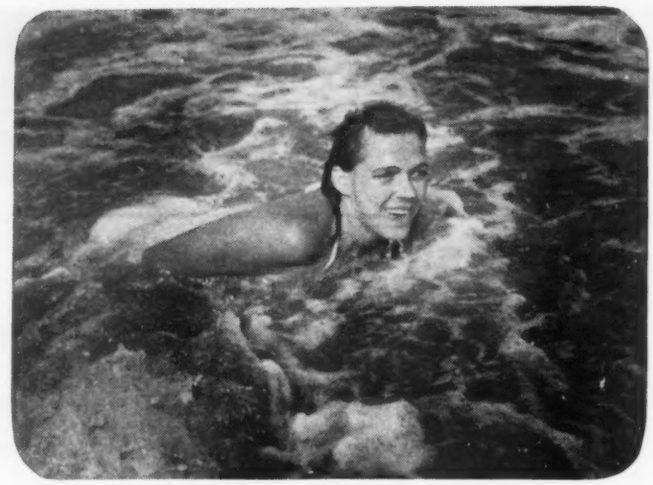
Brighten your farm movie with candid close-ups like this portrait that is as natural as rain. Picture your family or your farm friends in their everyday tasks.

Try to include human interest in some of your shots. Show people at work in familiar surroundings, the new cat getting squirted

(*Continued on page* 142)

This rural scene has unusual beauty, and its repetition of form adds a pleasing rhythm. It is typical of the many striking shots which can be added to your pictorial farm reel. Be sure to make yourself a rough shooting script, if possible, before exposing film.

These three close-ups of a girl swimming (above, and to the right across the page) illustrate how changing the camera viewpoint increases the interest and gives added punch to the action.



Scenes like these could well follow each other in your next beach film. Then, for variety, you could move back, or change to a wider-angle lens, for a long shot showing more of the setting.

MAKING YOUR MOVIES *Move*

Pack in plenty of action, either with subject movement or by frequent changes in camera position

By NESTOR BARRETT

Photographs by Will Lane

A WELL-KNOWN teacher of photography tells his students that the difference between making snapshots and shooting movies reminds him of the grammar he was taught in his elementary school days. "Snapshots," he always says, "are the nouns, movies are the verbs."

Many of us have forgotten most of what we learned in those daily struggles with the English language, but we probably still carry around with us the well drilled information that the nouns stood for *things*—fixed, solid, immovable. But when we added those *verbs*—action words—there was life, motion, interesting things being done.

Isn't that just about the difference between movie making and snapshooting? We're going to get a picture of Dad reading the evening paper. With our still camera we select quite carefully the proper spot to set up. Then we pose Dad, pipe in hand and paper on his lap so that he seems to be looking, at the same time somehow, both at it, and yet toward our camera, too. "Hold it," we shout when conditions are just right—and we probably get a very pleasant—but also very static—portrait of Dad.

Now we get out the movie camera. We select not one, but several spots from which we'll make our shots. We have the opportunity for

Spontaneous action and real human interest are illustrated in this scene of a youngster enjoying himself in the water. Note how much more stimulating this shot is than the one shown at right.

Static and inane by comparison, this scene tells no story, prompts almost no human response. Talk to your "actors," work with them, help to inspire them to give you the important action you seek.

Build related scenes like these into sequences—just as you make up related sentences into paragraphs. If every scene adds to the story you are telling, you'll end up with an interesting film.

close-ups, medium shots, and long shots. Some may be from a high viewpoint—some from a low one. We may even begin with a scene of the empty chair by the fireplace. Whatever way we decide to frame our shots we do finally end up with a whole sequence which shows Dad *walking* in, *sitting* down, *opening* the paper, *laying* it aside, *filling* his pipe, *striking* a match, *stirring* up the fire, *dropping* the paper, *removing* his glasses, *stifling* a yawn, and, possibly, *nodding* off to sleep.

Yes, it's the verbs that tell the story—and it's action and motion that puts punch and life in your movies. "Man" and "Dog" are both nouns, and the objects they stand for have been the subject matter for some of the most appealing photographs ever made—but when we add that verb—that action word—man *bites* dog—we've got a sensational *motion* picture which a famous publisher said was the perfect definition of what makes news. So when you sit own to plan your next movie, keep in mind that the important thing to think about is not the particular objects or subjects you're going to have in your film, but what those people or things are going to be *doing*. This business of thinking about what the action's going to be also helps to lead you into the second phase of good motion picture technique—the idea of the sequence.

Sometimes this word "sequence" frightens beginning movie makers—makes them shy away for fear they're going to have to adopt some Hollywood system way beyond their capabilities. But they needn't let this fancy word get them down. It's simply a short, convenient term for "series of shots" and once we understand that, there's really nothing to it.

A friend of mine who recently had acquired a movie outfit, asked me if I could suggest an idea for a simple picture he could make. I got out an old copy of one of the photographic magazines and showed him a short shooting script which I knew fitted well with the members of his family and their activities. He studied it a few seconds.

"Are you kidding?" he said to me in amazement, "this is a complete production. It has thirty-two scenes."

As I said, he's my friend, so I persuaded him to sit down and study the article. I began by pointing out that the thirty-two scenes which he saw listed there could all be made on one roll or one magazine of 8 mm film. "You're going to shoot that many scenes on the next roll you use whether you realize it or not, so why not do it according to this plan and end up with a well made picture?"

Then I told him about Joe Scott. Joe was being shown through the engineering department of a big electrical company one day. His guide—who wanted to amaze him, no doubt—pulled out of a file an engineering drawing of a new dynamo which had just been designed. "Good heavens," said Scott, "there must be thousands of lines on that sheet. Seems to me that it would be impossible for anyone to make such a complicated drawing."

"It does seem difficult," said the guide, "until you consider that it was only necessary to draw one line at a time."

Of course my movie-making friend saw the point that even the most elaborate professional production ever made was done one scene at a time and put together afterward in accordance with a plan which had been worked out in advance. And, presently, he was able to see that by combining the idea of the *sequence* with the idea of each scene showing some *action* he could be sure of getting a successful movie every time.

Does all this conjure up visions in your mind of diligent stenographers whipping out reams of shooting script? Or of dismal hours spent in your own den, consuming coffee and cigarettes in great quantities while you burn the midnight oil sweating out a literary masterpiece?

Forget it! Leave the masterpieces to Cecil B. DeMille and Hollywood. Make up your shooting schedule in your head as you go along—but—keep the general concept of the scene and sequence there, too—so that when you get your film back from the lab, the job, or joy, of turning it into a picture you'll be proud of will be as easy as that well-known, but illegal, sport of "shooting fish."

Right about here you're probably saying to yourself that the net result of all these suggestions so far has been almost nothing—because that's exactly what you've always done—made up your shooting schedule as you went along. But it's dollars to doughnuts that what you really mean is that you shoot things as you go along without having any schedule at all. Which, after all, isn't quite the same thing. And that's exactly the point where a few moments spent learning the meaning of scene and sequence will pay you big dividends.

Let's go back to Dad and those scenes we made of him reading the paper. If we put down on paper the first few shots you'll make in the form of a shooting plan or script, they might look like this:

(*L. S., long shot; M. S., medium shot; C. U., close-up.*)

L. S. Dad walks into scene holding paper.

M. S. Dad sits down and lays paper down on stand beside chair.

M. S. He picks up pipe from table.

Action is suggested in this shot of a bespectacled sun-bather. The photographer put his imagination to work and started the action where the sun would cast net-like shadows over his subject.

By comparison, this shot of the same photogenic girl looks decidedly static, stiffly posed, and has a quality not unlike that of a below-par snapshot. Action is your keynote; use plenty of it.

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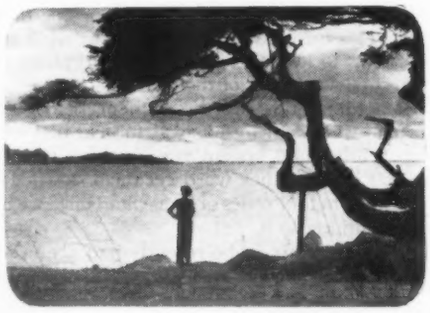
C. U. Raps pipe on ash tray to clean it.

M. C. U. Fills pipe from his tobacco pouch.

We could go on with a complete list of the scenes to the point where Dad finally nods off to sleep in front of the fireplace and the paper falls to the floor. All in all we may shoot as many as ten or fifteen different scenes from four or five different points about the room. All of these scenes will be quite short, but the constant change of camera position plus the subtle movement from close-up to long shot to medium shot will give your film real spectator interest. You don't have to have a written script to remember to break this little incident up into a number of separate

Long shot (above) establishes the locale of a sequence. This can be followed by a medium shot (below) which gives us a closer look. Normal procedure then calls for a screen-filling close-up. This pattern of long shot, medium shot, and close-up is a convenient one to follow to introduce almost any sequence, but there are times when it can be varied or reversed completely for an unusual effect.



shots—but you do have to carry a rough schedule in your mind.

This business of breaking an incident up into a number of separate shots is what is called a sequence. Each separate shot is called a scene. It's as simple as that. But, believe it or not, the use or failure to use this sequence idea in your film will stamp it as the work of an experienced filmer or a beginner.

Consider how some beginners might have handled the sequence about Dad. They'd have set up their camera at the far side of the room, wound up the spring, and given Dad the signal to start his act. Then they'd have stood in suspense, their finger on the motor release, hoping against hope that the spring wouldn't run down until Dad had finally dozed off. Since it's almost impossible to put such a long bit of action on film in a spring wound camera, there's bound to be a disturbing break in the picture when it's being projected. Whenever it's necessary to make such a break, the camera position should be

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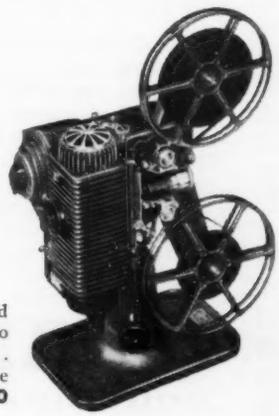

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changed for maximum smoothness on the screen. But that's another subject.

Besides the fact that our beginner gave himself an almost impossible mechanical task to accomplish, let's consider some of the other advantages he lost by not knowing about sequences. First he deprived his film of a number of fascinating close-ups—Dad filling his pipe, blowing out that first big cloud of smoke, smiling at some humorous item, his head dropping on his chest as he dozes off, the glowing coals in the fireplace.

Next, he presented himself with a mighty tough lighting problem. Not many movie makers have unlimited lighting facilities at their disposal, so, indoor long shots should be kept at a minimum. A few feet at the beginning of a sequence to set the scene will be pardoned if it's a trifle underexposed. It will be especially easy to forget if it's followed by a lot of bright, sparkling, well-lighted close-ups which are easy for any amateur.

Suppose our subject is out-of-doors. We're spending Sunday at the beach and we don't want to knock ourselves out worrying about making a super production but we *would* like to have an orderly movie. Let's make up the shooting script in our head.

First we'll want to show our audience where we were. That means a long shot of a wide sweep of beach with several families having a picnic. Now a quick medium shot of just our party. We could dissolve this into some close-ups of our family or friends—ah! ah! you'll get your hand slapped—no posing of the girl friend in "police line-up" style. Why not a sequence of her, or several friends, running happily up the beach toward the camera.

And here's just another tip—don't think because we stress this long shot to close-up idea so heavily that you have to do this all

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the time. Run several shots from the same distance together if you like—several close-ups—if they show different action and different points of view. But do have lots of action.

So here are two simple ideas which, when put together, will do more to give your movies the professional touch than almost any other things you can do. Remember at all times that movies should move—they're the verbs, the action words—in the grammar of photography. And remember that you can get that motion in two ways—by subject movement and frequent changes in camera position. And these position changes build scenes into sequences, and sequences build into complete stories. Yes, throw your pencil and paper away if you like, but expand your movie thinking from the scene to the sequence—and before you know it your films will all be getting an AA rating—Audience Appeal, that is.—

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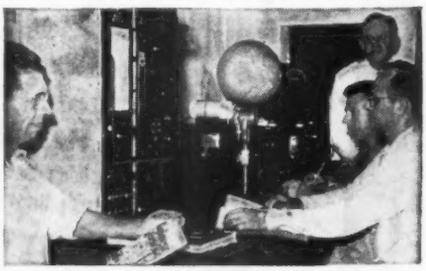

Council directors De Long (left), Allen (right foreground), Tarleton, and Warren gather at station KH6DA for meeting.

directors together for a meeting is more than $150—not including hotel accommodations.

Within six weeks a chain of four ham stations had been set up, and after a preliminary test, the first overwater director's meeting ever conducted by radio was held. Business was completed at this first session in two and a half hours, about 45 minutes longer than if all the directors were in the same room, but many days faster than would have been possible by mail.

The plan worked so successfully that a schedule of monthly meetings was set up. Now only two of the directors' meetings each year will be held in person; the rest will be by radiophone.

The Council delegates heartily recommend the radiophone system to clubs and councils whose members or officers are widely scattered.—*Urban M. Allen, Honolulu, Hawaii.*

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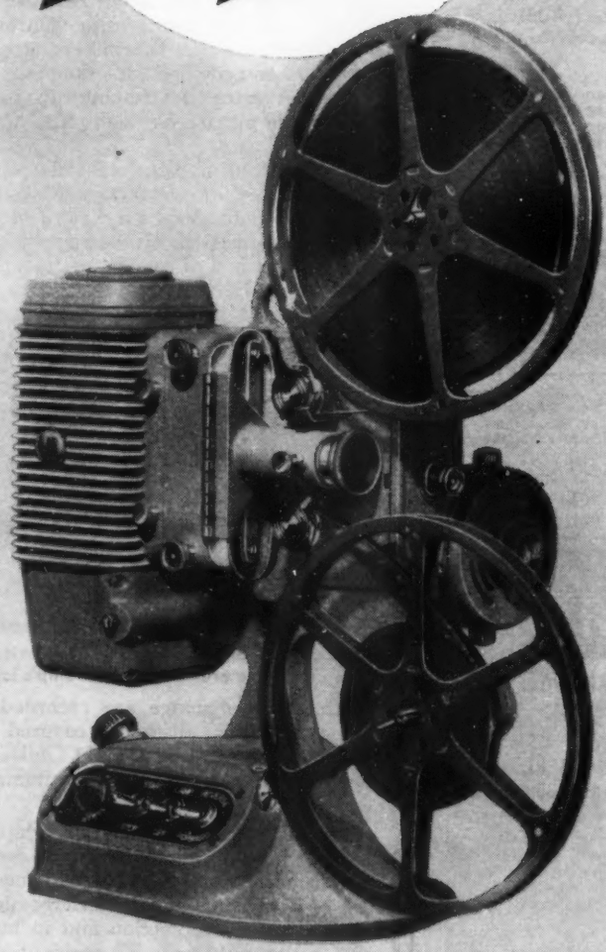

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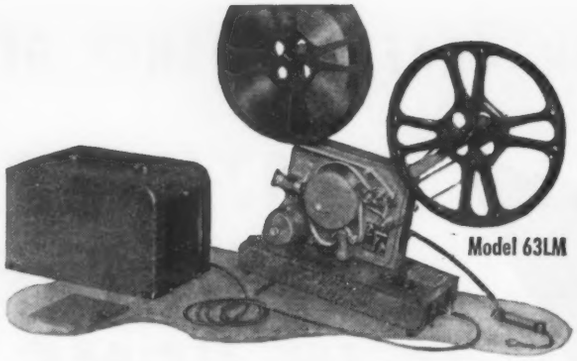

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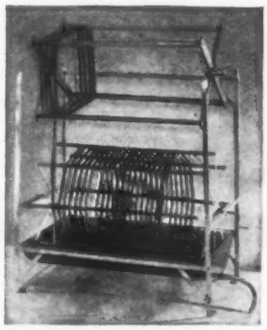

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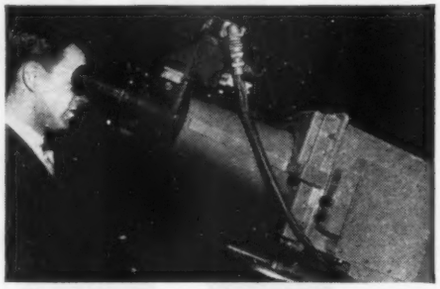
CAMERA RECORDS RADAR CHART READINGS

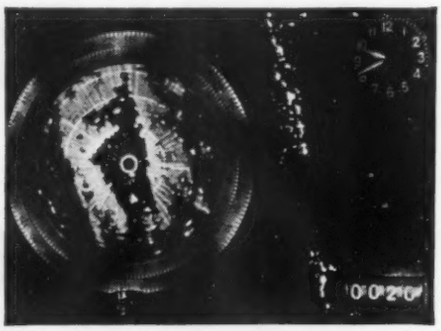
Ship's logs will soon be augmented by the use of illustrations made directly from the radar screen. The Mirar, a camera developed by the Fairchild Camera and Instrument Corporation for use with all makes of ship-borne radar equipment, automatically records every light and



New camera records readings on radar screen for legal record of ship's voyage.

shadow seen by the radar receiver on 100-foot rolls of 35-mm film. Through an ingenious device, the intervalometer, Fairchild has provided for automatic exposures at intervals ranging up to as often as one picture for each pulse of the radar.

When making a complete radar chart of any harbor or waterways condition, the camera photographs a wealth of significant detail. Radar photographs also provide a method of computing the speed of the vessel in question because the ex-

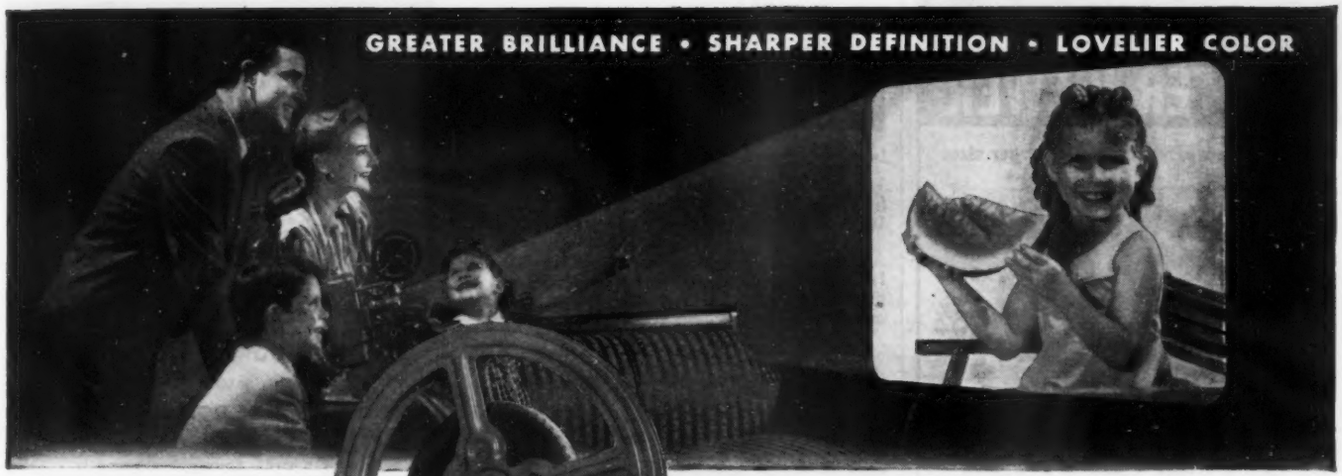


Section of film shows how coastal view, time, distance are recorded for ship's log.

act time and distance are recorded on each photograph; distances covered are approximately two to eight miles in diameter. All photographs are automatically numbered in sequence.

Such a series of photographs has an unusual legal value, since they constitute accurate, tamper-proof evidence in case of a lawsuit, and materially aid in the shipowner's protection and in insurance outlays. In case of accident anywhere along the course, this film becomes immediately valuable as legal evidence for before, during, and after sequence. It is deposited with the proper authorities by the ship's master or the authorized agent of the shipping organization.

If there is no accident the exposed film may be developed and kept in the files for a short time after the actual passage. Radar photographs can be used as accessory log data or for permanent charts for reference in subsequent passages through the same water.—*Richard H. Bailey, New York City.*



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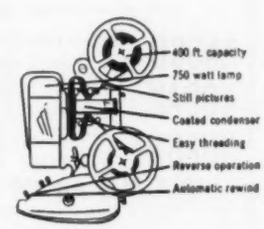
YOUR richest treasury of memories are your 8 mm. movies. And when your favorite 8 mm. films are shown on this "deluxe" quality Ampro "8" . . . that means keener pleasures, deeper enjoyment for your family and friends. For here is an 8 mm. projector with the superb efficiency of a 16 mm. machine . . . with powerful 750 watt lamp illumination to bring out brilliantly, sharply, the very best in your pictures . . . a more efficient optical system that projects colors with new warmth and richer naturalness . . . with advanced design that makes for quieter, smoother, flickerless operation.

Many Important Features

The Ampro "8" embodies a host of features that assure quick threading, simple operation, better projection, and long, efficient service. If you want to see how surprisingly better your 8 mm. films can project — ask today for a demonstration of the Ampro "8"—at leading dealers everywhere.



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on Ampro 8 mm. Silent Projector giving full specifications and prices. If you are interested in sound motion pictures send 10c for 16-page booklet, "The Amazing Story of 16 mm. Sound Motion Pictures." It dramatically illustrates the various steps in the recording and reproducing of sound on film.

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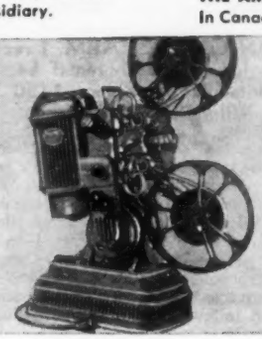

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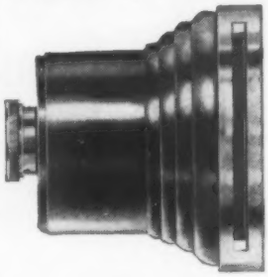

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The PB Master Viewer is beautifully made of walnut finished plastic. Lens of polished optical glass is in an adjustable Metal Mount for easy focusing. Magnification 2½ times.

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INDIAN HUNTERS. 16 mm sound $17.50; 16 mm silent $8.75; 8 mm $5.50. Available from your dealer or from Sterling Films, 61 West 56th Street, New York 19, New York.

The camera goes along with two modern-day Indians as they scout for new hunting grounds for their tribe. You'll see these sharp-eyed scouts track moose, hunt new fishing grounds, and run across

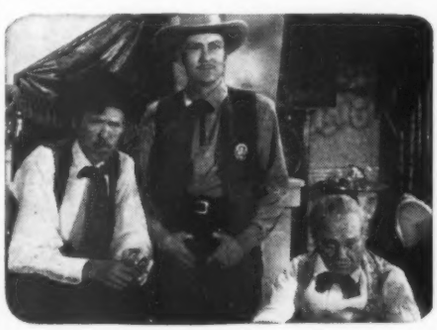
the huge black bear—as they move cautiously through the virgin forests and lakes of the wild Canadian north country.

THE KANSAN. 8 reels, 16 mm sound. Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N.Y.

This major company production, just acquired for 16-mm release, is packed with adventure, romance, thrills, and high-peaked action about a man of iron that money couldn't buy, hot lead couldn't frighten, and steel muscles couldn't conquer. It stars Richard Dix, Jane Wyatt, and Albert Dekker.

WOMAN OF THE TOWN. 9 reels, 16 mm sound. Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N.Y.

Straight from the pages of American history, this film is a colorful epic around an exciting legend in the life of the original "crime-buster"—



William Barclay Masterson, known to posterity as "Bat" Masterson, the fightin'est marshall in U. S. history. The film stars—Claire Trevor, Albert Dekker, and Barry Sullivan.

AUTUMN ON THE FARM. 1 reel, 16 mm sound, color; sale $90; rental $4. Encyclopaedia Britannica Films Inc., 1150 Wilmette Avenue, Wilmette, Illinois.

Covering the period of September through November, *Autumn on the Farm* uses the same locale shown in previous films in the series, *Spring on the Farm*, and *Summer on the Farm*. Like the others, it is designed to give school children an idea of how life on a farm is lived. In the film, Joan and Jerry Johnson, two farm children, are seen picking apples in the orchard. On the way to the house they are diverted by the sight of goldenrod, wild asters, and milkweed pods. At corn picking time

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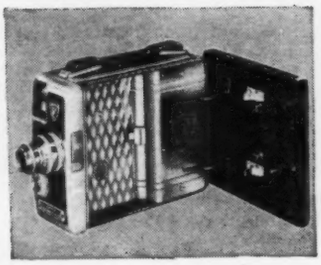

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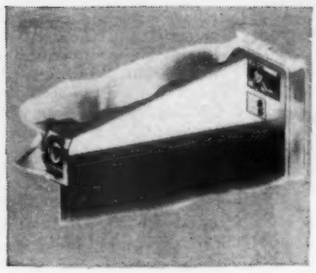

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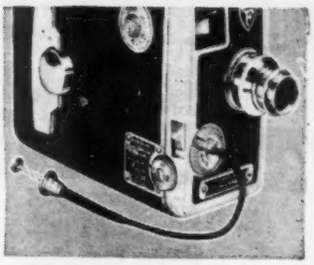

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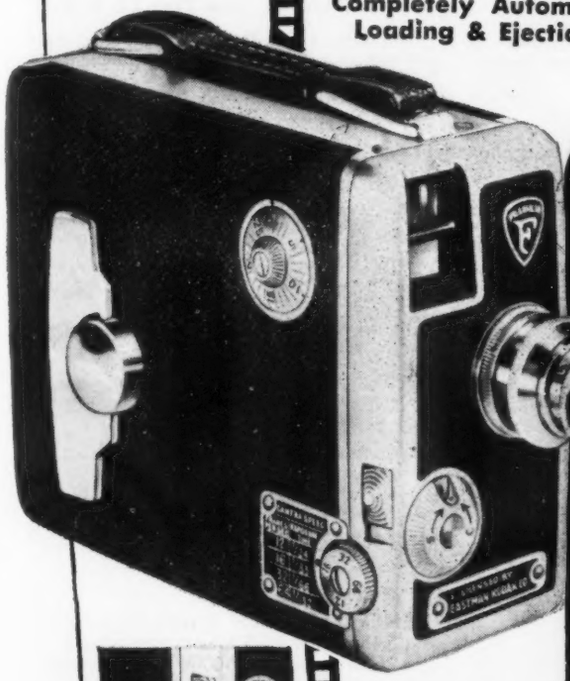

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in October they select a ripe pumpkin for a jack-o-lantern and hunt nuts in the woods, where they encounter a chipmunk looking for nuts and a skunk who has grown fat in preparation for winter hibernation. Wild mallards on a pond delight the children, and they see wild pheasants, turkeys, and the first thick frost on the old straw pile near the barn.

* * *

THE FROG. 1 reel, 16 mm sound. Sale $45; rental $1.50. United World Films, Inc., 445 Park Avenue, New York 22, N.Y.

This educational film, which shows how fertilized frog eggs hatch into tadpoles, which in turn grow into mature frogs (thus showing the entire life cycle in fascinating detail) is useable in nature study as well as in high school biology classes, and for general audiences.

* * *

NEW MUSIC ALBUMS. Available from photographic dealers. A Castle film.

These Castle Film releases feature such vocalists as Gertrude Neisen, Martha Tilton, and Gloria Jean, together with the King Sisters, the Brian

Sisters, Wini Shaw, and name bands, and many stars of the screen and radio. They are all one reel in length.

* * *

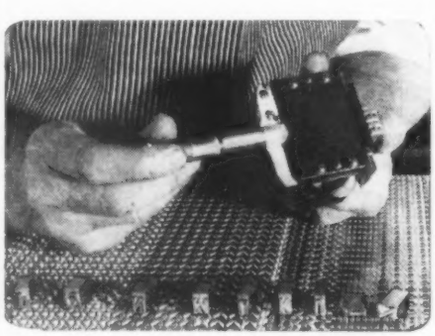
LADDERS, SCAFFOLDS AND FLOOR OPENINGS. 16 mm color, sound. No charge for specific showings. Procure through area Aetna representatives or from Public Education Department, Aetna Casualty and Surety Company, Hartford, Connecticut.

Proper construction of the various types of equipment mentioned are brought out in this loss-prevention film, as well as suggestions for their use and maintenance. The hazards of poorly made equipment are forcefully brought out, and the need for safe working habits at all times is stressed.

* * *

TYPE SPEAKS. 25 minutes, 16 mm sound, color. American Type Founders Sales Corporation, 200 Elmora Avenue, Elizabeth, N.J.

This motion picture is a factual, educational, and entertaining portrayal of type making, both as performed 500 years ago in the days of Gutenberg, and by the precision methods in the ATF foundry today; its uses in almost every walk of life, and its contribution to the progress of civilization. Every step in the making of type—from the artist drawing the design, the ingenious and exacting cutting of the patterns and matrices, the casting of the type, and the finishing processes, to the final fonting ready for delivery to the printer—is shown in the film. The film at present is being released only to graphic arts and craftsmen's groups, but later will be offered for showings to advertising and sales management groups, to businessmen's groups, and in educational and other fields.



* * *

MAGNIFICENT DOLL. 11 reels, 16 mm sound; rental $20. United World Films, Inc., 445 Park Avenue, New York 22, N.Y.

This is the story of Dolly Madison, the charming and high-spirited wife of the fourth president of the United States, and of the political contests which flourished around her before and after she was

mistress of the presidential mansion in Washington. An excellent curriculum enrichment film for school use. (Ginger Rogers, David Niven, and Burgess Meredith). No home showings.

* * *

FRENCH CHILDREN. 1 reel, 16 mm sound; sale $45; rental $2.50. Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois.

Like other films in the "Children of Many Lands" series, *French Children* is organized around family living, giving maximum opportunity to present the subject in its most meaningful context to children. In the picture, Father, Mother, Grandfather, and three children are shown in typical events which constitute the life of a Breton farm family. The children are shown helping with the work about the farm home, attending the village school, and making a trip with their mother to a nearby town. The picture is designed basically for use in primary and elementary grades social studies.

* * *

BACK TO LIFE. 6 minutes; 16 mm black-and-white sound. No charge for specific showings. Public Education Department, Aetna Casualty and Surety Company, Hartford, Conn., or from area Aetna representatives.

This motion picture brings out the fact that prompt application of artificial respiration could save many of the 100,000 persons each year who lose their lives by drowning, gas poisoning, or electric shock. The film thoroughly explains the preparation of the patient, proper position of the operator, placement of hands, movement of compression and release, and the changing of operators without the loss of essential rhythm.

HOME MOVIE NOTES

A 1948 catalogue listing 21 new home movies in 8-mm and 16-mm silent and sound is available at dealers handling Sterling films, or by writing to Sterling Films, Inc., 61 West 56th St., New York 19, N. Y. The illustrated catalogue contains a description of each film.

* * *

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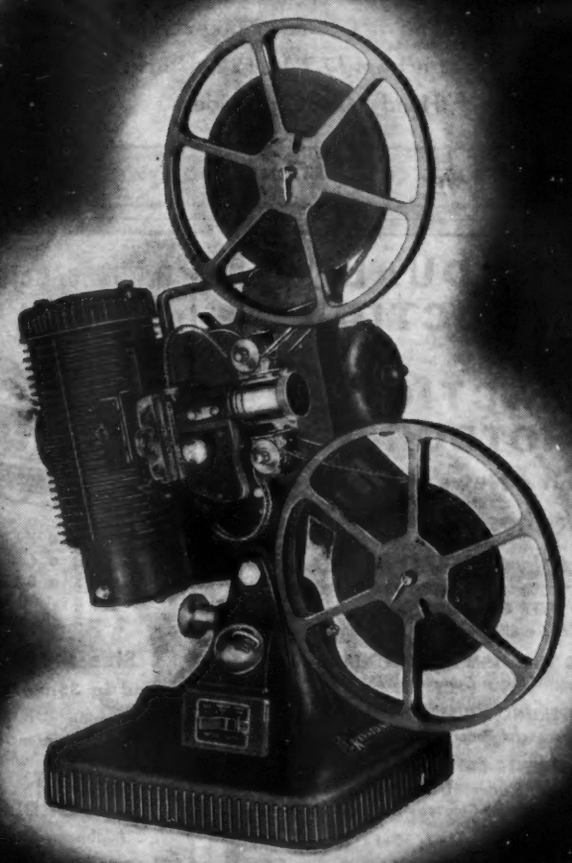

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day, August 11. The convention will be augmented by the annual meetings of the Film Council of America, the Educational Film Library Association and the Midwest Forum on Visual Teaching Aids—to be held just before or during the NAVED meeting. The NAVED program is being prepared by a committee under the chairmanship of Ernie Ryan, president of Ryan Visual Aids Service, Davenport, Iowa. Hotel reservations for the meeting will be handled by NAVED at their new address, 845 Chicago Avenue, Evanston, Illinois. The change in NAVED quarters was prompted, according to executive secretary Don White, by a desire to provide space for expanded services and to reduce operating costs.

* * *

Association Films announces the release of its 1948–49 catalogue of selected motion pictures, listing 1400 titles suitable for classroom and informal education purposes. Copies are available by writing to Association Films, 347 Madison Avenue, New York, New York, or to 19 South LaSalle Street, Chicago, Illinois, or to 351 Turk Street, San Francisco, California.

* * *

Pictorial Films, Inc., announces that 16-mm trailers of all its feature and western subjects will be available at nominal prices, according to George J. Bonwick, vice-president. Pictorial also announces the acquisition of 16-mm non-theatrical distribution rights for Eagle Lion releases, to commence October 1. Other acquisitions include: Forty-three one-reel western subjects which will be available in 16-mm full-length silent and sound, 8-mm full-length, and 100-foot 16-mm and 50-foot 8-mm. A new series of one-reel Featurettes including *Havana Rhythms* and *Minstrel Melodies*. A two-reel educational subject, *The Electronic Microscope*, A feature film, *Through the Northwest Passage* . . . and a series of French cartoons to be known as the Captain Sabord Series.

* * *

The greatest coverage by the trade press of television, and the production, distribution, and exhibition branches of motion pictures, including photography, film processing and manufacturing and sound engineering, ever to assemble for one group of technical sessions was present during the 63rd semi-annual convention of the Society of Motion Picture Engineers at Santa Monica Ambassador Hotel during May, according to Loren L. Ryder, SMPE president.

* * *

Astor Pictures Corporation, 16 mm distributors, has acquired for distribution three United Artists releases, according to Jacques Kopfstein, executive vice-president. They are *Sensations*, *Hi Diddle, Diddle*, and *Bedside Manner*, all comedies. Astor also has 11 Hopalong Cassidy westerns, not heretofore released to the 16-mm market, ready for distribution. Astor at present is releasing RKO'S *Li'l Abner*.

* * *

The New York Film Council, in its first move under the new board of directors headed by Willard Van Dyke, presented a petition to city authorities against a threatened reduction in the Board of Education is Visual Education budget for 1948-49, and in a story presentation by A. H. Motley advocated an increase in appropriations to $500,000.

* * *

The Film User, Britain's foremost movie magazine for the substandard industry and amateur enthusiasts, is being made available for the first time to United States subscribers through its newly-established New York office, being operated by Richard Gordon, at 2643 Broadway (Apartment 5N) New York 25, New York. Gordon also has been appointed exclusive representative for the Western Hemisphere of British Foundation Pictures, British Documentary Films, Britsh Foundation Distributors, and Films of All Nations, Limited. Gordon also is seeking suitable material in 35-mm and substandard film for release in the United Kingdom.

* * *

Glen Burch has been named executive director of the Film Council of America, according to Stephen M. Corey, chairman of the board of trustees. Burch assumes his new duties July 1. At present he is assistant to the director of the American Association for Adult Education, and is author of the forthcoming book, *Film Forums and Adult Education Groups*.

* * *

British Information Services announces that John Grierson, at present director of mass communications and public information in the United Nations Educational, Scientific, and Cultural

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Robot II f2 Biotar with case 119.50
4x5 Graphic View with case, less lens..... 114.50
5x7 Graflex 8¼" f4.5 B&L Tessar, Film Pack Adapter 120.00
9x12 CM Mentor 6" f4.5 C Z Tessar, case, 2 holders, film pack adapter 125.00
8x10 Graflex Copy Camera with stand attachments, less lens 225.00
F8, 5x7, 15", f5.6 ..... 119.00
F8, 5x7, 15", f5.6, new 149.50
F8, 5x7, camera body assembly 29.50
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Proj. lamps, 500 watt, T20, Med. pre-foc..... 1.45
Enlarging bulb, G.E. No. 302, 115V ..... .90
1000 W. Mog. Pre-focus, Mazda 2.75

4¼" f2.5 Cooke Kinic Ana. No. 10 ..... $135.00
5½" f2.9 Dallmeyer pentac 124.00
6" f4.5 Cooke Eymo Mount 85.00
6" f4.5 Eymax T'Photo Eymo Mount 65.00
6" f5.6 Dallmeyer Eymo Mount 114.00
7½" f3.5 Cooke Series 11A 118.00
9½" f2.5 Cooke Series V Telephoto 185.00
10" f4.5 Eymax B & H T'photo, Eymo Mt 110.00
14" Mitchell Mounted Dallmeyer, New 285.00
16" f4.5 Spencer proj. lens 16.50
17" f5.5 Ross Teleross 135.00
2" f2.8 Xenon, Eymo Mount, coated 25.00
2" f2.3 Tachar, Mitchell Mount 110.00
127mm 5" f4.2 Wollensak, coupled for Leica.. 98.50
6½" f12.5 Wide Angle for 8x10 ..... 42.50
8¼" f4.5 Carl Zeiss Tessar in compound shutter. 135.00
12" f7 Turner-Reich Conv. in shutter 125.00
15" f5.6 Wollensak F/Graphic 4x5 ..... 98.50
24" f6 Bausch & Lomb 98.50

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35mm Neumade measurer, Mod. M-37, New... 24.95
Graflex 4x5 focusing panels, New 3.95
Graphic 4x5 focusing panel. Comp. New 4.95
Studio spotlite, Creco, 18" dia., 2000 Watt, less lens. Cost Govt. $225.00 ..... 24.95
Adapter Ring, EK, Series V ..... .89
Filter holders, adj. F/barrels 2⅜" to 3⅞" for 4" square filters, New ..... .85
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Safe light screens 5x7, New ..... .45
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F-1 AAF portable dark room W/dbl. zippered tent, 4-telescoping alum. poles, stool, hose, sinks, tanks, paper, film safe, bucket, floor, repair kit, steel storage cases, New ..... $ 48.00
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Dye Pack Hangers, S.S., F/12 negs ..... .59
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B5 (similiar M10), new 75.00
View Finder (mfg. by Fairchild), new 9.95
Battery case f/18 flashlite batteries, new 2.75
3" f4.5 Telephoto lens 23.50
Filter adapter ring, EK series V, 1⁵⁄₁₆", new.... .89
Carrying case, sections for mags and lens..... 3.50
Carrying case, genuine elk w/straps, new.... 7.95

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16mm Gun Camera, W/1⅜" f3.5 Lens ..... $ 24.75
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35mm Akeley, 2 extra mag., 1 slow motion attach., 1 12-V motor, 1 pr. Zeiss Tessar f3.5 2" matched lens 500.00

Write for complete list of Gun Camera Accessories.

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11x14 S.W. Kodabromide E-2, ½ gross.. 2.50
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16mm x 30' rev. pan, sp. 32, box of 10.. 2.50
16mm x 50' Super X pan, 28 per can..... 11.50
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120, Super XX Roll F/ metered cameras.... $ .19
Two dozen rolls 3.98
5¼" x 9', Tri X, per roll ..... .90
per case (120 rolls) 75.00
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9½ x 75', 200', 390', per ft ..... .12
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BERTHIOT ½" f2.5 8mm. lens, Reg. $20.00	6.50
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NEWTON Nue-Vue 4 x 5, Reg. $79.50	39.50
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VOKAR slide proj. "D", Reg. $15.90	9.95
KIMAC slide proj., Reg. $22.75	14.95
DeJUR Auto Critic 50A exp. meter, case, Reg. $25.75	11.50
DeJUR 5-B exp. meter, case, Reg. $14.85	9.50
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2¼ x 3¼ film-pack adapter (for Graphics, etc.)	4.95
2¼ x 3¼ or 4 x 5 cut-film holders (for Graphics, etc.) $3.98 3¼ x 4¼	2.98
120 roll-film adapter for 6 x 9	7.95
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MICRO-16 Miniature Camera, originally $29.50	19.95

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Finest 35mm Miniature
with coated Summitar f2 — $448.00
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Finest Twin-lens Reflex
with 3.5 Carl Zeiss Tessar, Orig. $365, Special — $249.50
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with 3.5 coated Tessar, large focussing knob in feet. Orig. $390, Special — 265.00

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Organization (UNESCO) has been appointed to the central Office of Information as controller of film operations to co-ordinate the work of the Films Division and the Crown Film Unit and take overall charge of the planning, production, and distribution of government films. He will take up his new duty shortly, but will continue to associate himself in a voluntary capacity with the work of UNESCO.

At a recent Boston University Founder's Day Institute celebration, the School of Public relations conferred a special honor on the British Government film, *The World Is Rich*. The Paul Rotha production, which dramatizes the food situation in the world, has been endorsed officially by the United Nations Film Board. In London recently, *The World Is Rich* received the British Film Academy Special Award in the field of documentary and specialized films. The film is distributed in the United States by British Information Services and Brandon Films, Inc.

Commonwealth Pictures Corporation has an added 13 full-length cartoons available in color and black-and-white for 16-mm non-theatrical use.

* * *

How a modern commercial motion picture service can produce a complete television "package" was demonstrated in the baseball training camp video series aired this spring by Philco. The series of nine telecasts, first ever made of baseball spring training camps, was prepared in three weeks through the facilities of the News-Reel Laboratory, Philadelphia. Lou Wellman, manager, directed the camera work on a whirlwind 2500-mile tour of the Florida campa. The telecasts were aired in Philadelphia, St. Louis, New York, Chicago, Washington, Cleveland, Baltimore, Cincinnati, Detroit, Milwaukee, Schenectady, Minneapolis, and Los Angeles.

* * *

International Film Bureau announces the availability of two motion pictures: *Feeling of Rejection*, a 20-minute film produced for the Department of Health and Welfare of the Dominion Government of Canada, and *Children On Trial*, a 62-minute film made by the Crown Film Unit, Illustrating the firm yet human steps taken by official welfare departments to rehabilitate delinquent youngsters. The following publications can be obtained without charge from the Bureau: 1. A 16-page booklet, "Children On Trial," 2. A re-print of the picture-story "Model Child," by Catherine McKenzie, *New York Times* Magazine section, November 2, based on the film, *Feeling of Rejection*. 3. List of films for psychologists, psychiatrists, and Child Specialists. The International Film Bureau is at 84 East Randolph Street, Chicago 1, Illinois. Its New York office is at 15 Park Row, New York 7, New York.

* * *

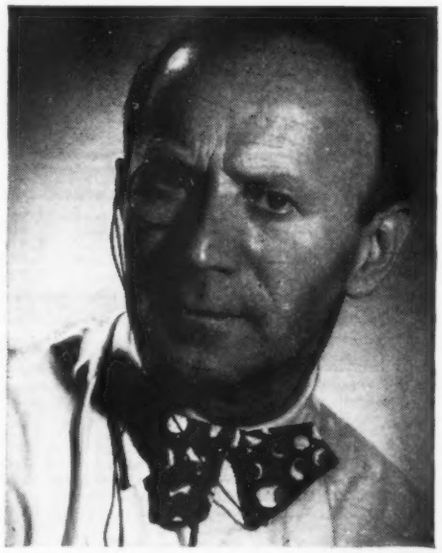
The Hollywood Cinema Company announces the release for the first time, for 8-mm and 16-mm home movies, of Aesop's Fables Snappy Cartoons. There are 13 entertaining subjects in short and feature lengths, at popular prices. Dealers or distributors may receive descriptive literature by writing to the Hollywood Cinema Company, 151 West 19th Street, New York City.

ADJUSTABLE DEVELOPING TANK PROCESSES MOVIE FILM TITLE STRIPS

An adjustable roll film developing tank can be used to process short lengths of double 8 mm or 16 mm movie film for title strips. By inverting the adjustable side of the reel, it can be moved close enough to the stationary portion to hold the film in place. The average reel will take sufficient film for at least two normal length titles. Since the titles need not be reversed, negative developing is satisfactory. If you have difficulty in loading the reel due to interference from the ribs on the back side of the reel, a piece of thin celluloid, cut to the size of the reel, can be inserted next to the adjustable side to give the film a smooth surface on which to move. One set of spiral grooves is sufficient to hold the strip.—*Charles A. Jones, San Mateo, Calif.*

HOLLYWOOD MINIATURES

by Theda and Emerson Hall



Moni Tannen—a self-portrait.

Among the European photographers who have established themselves in this country is a very famous Parisian one, Moni Tannen. He has long been known for his adeptness at catching characteristic facial expressions of his subjects.

He was chosen many times by his government to represent French photography in International Salons.

In 1937 he was awarded the coveted *Diplome de Medaille d'Or* (Gold Medal) by the French Government at the *Exposition Internationale des Arts et des Techniques*. This was one of many similar awards he had won for his work all over Europe.

For years Moni Tannen has been a regular contributor to *Coronet* and *Esquire* under the name of Tannenwald, which he has shortened to Tannen since coming to America.

Moni has become successful in Hollywood as a glamour photographer and plans to open a school soon to pass on his knowledge to others. He has great confidence in his photographic ability—which is considerable.

Get a better lighted picture ... even in the sun

Sunlight flash with G-E No. 5 by Robert Vose, Cedarhurst, Long Island

WHEN you must shoot against the light, don't let the sun's dark shadows rob you of precious foreground detail. Shoot with G-E Midgets . . . and save those difficult shots. (Incidentally, on dark days G-E Midgets can provide sunlight effects for the foreground).

Today, the demand for G-E photo*flash* bulbs is heavy . . . and good things go fast. Why not get a pair of G-E Reflector Photospots and Reflector Photofloods for standby use? Then if your dealer can't supply G-E flashbulbs, you're all set for many shots you want.

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Make your own Blue Bulbs—for 1/3¢ each!

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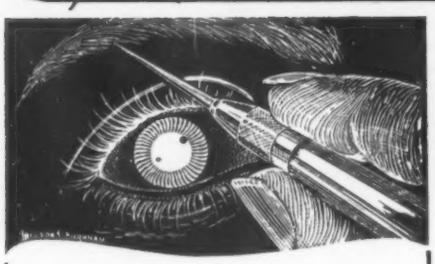

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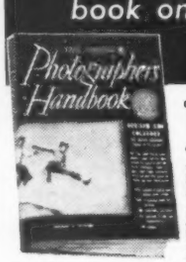

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The Amateur PHOTOGRAPHER'S HANDBOOK
by AARON SUSSMAN
Revised by Bruce Downes
Eastern Editor of *Popular Photography*

Thomas Y. Crowell Company 46-H East 29th Street • New York 16, N. Y.

We Introduce . . . Peter Gowland

(*Continued from page* 59)

cised his option and gave Gowland a contract in the U.S. Army.

When he went into the Army, he was assigned to a photographic unit, and eventually wound up in Germany. Photographically speaking, however, his camera work in the Army was an anticlimax after his steady diet of solving new problems daily as an engineering photographer.

When the war was over and Gowland returned from Germany, he had the choice of returning to his job at North American, of going back into his old career as a movie actor, or something entirely different.

He decided on a modification of his earliest experiences as a photographer—taking portraits at home. Gowland had built, to his own design, a combination home and studio on a business street which is in almost exactly the geographical center of the movie industry, half way between Culver City and Hollywood and right down the street from the Fox Studio.

While his studio was being constructed, he went back into acting, just as in the old days, but now his portrait business keeps him too busy to accept calls from movie casting offices. As in the old days, many of his clients are movie people, but he doesn't cater to them, particularly. He finds that girls, and men as well, in all walks of life, like to be glamorized in their portraits. And Gowland has become such a glamour specialist that he even adds a touch of glamour to the children's pictures which he shoots.

He is such a perfectionist that he finds it necessary to keep the volume of his work down to where he can do all the processing, and even the retouching of the negatives, himself.

Also, he likes to keep the volume down to where he has time to enjoy his two favorite hobbies, sunning himself and swimming at Santa Monica State Beach, and his postman's holiday of taking architectural interiors of fine homes for the magazines.

Gowland has been married for several years and has a little blonde daughter who has been his model for several magazine covers.

The quality of his work threatens to bring increasing fame to Peter Gowland, but he hopes things won't change too much from the simple life he enjoys right now —*Eugene Hanson*

REMOVING WATER STAINS FROM NEGATIVES

A major headache for any photographer is a negative full of water stains caused by insufficient wiping before drying. In enlarging and contact printing they show up as unsightly blotches on the print, and a solution to the problem has been difficult to find. In some cases the negative can be cleared by soaking in a 2 percent sodium carbonate solution for two or three minutes and then washing and fixing in hypo-hardener. The sodium carbonate causes the emulsion to swell slightly, thus removing the water stains.—*Ormal I. Springman, San Diego, Calif.*

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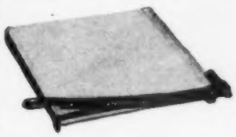
Most desirable 8mm telephoto in precision calibrated focusing mount. True "plus value," only **$24.50**

12" Kodak #4 Senior Trimmer



Another in a long series of price-smashing, precedent-setting values! Use this precision trimmer for accuracy! Bed ruled in half-inch squares, fastened to cast metal frame that prevents warping, gives life-time service. Self-sharpening, self-raising safety knife. Transparent trimming gauge, Kodak exclusive, ensures accurate print borders! While limited stock lasts, only **$9.95**

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These are hard-to-get chemical-free fine quality blotters. Super-absorbing, extra-heavy weight will outlast thinner, inferior kinds. Army surplus, these blotters list for $1.30 a dozen. Save up to half!

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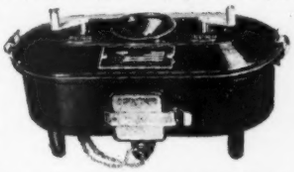
Home movie processing in daylight is simple with this sturdy outfit. Processes up to 100 ft. of 16mm or 35mm.



Window in tank allows reversal without removal. We bought from AAF Surplus at a price to save you much more than half current selling price! Brand new! With fibre carrying case.

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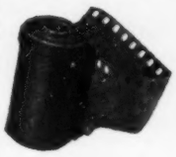

Thousands of rolls of this highest-quality surplus 35mm bulk film were sold to happy customers! Buy it, try it—satisfaction guaranteed. All Kodak and Ansco emulsions. (Special quantity prices) Per 100 ft. roll **$1.75**
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Film Nos.	File No.	List Price	Re-fills	Envs. Per e
35 m., 828 and 128	"35"	$2.70	$0.90	$0.80
120, 620—2¼x3¼ negs	"20"	2.70	.95	.85
120, 620—2¼x2¼ negs	"24"	2.75	.95	.85
620—strips of 3—2¼ sqs. or 4—2¼x1⅝	"22"	3.00	1.35	1.05
541, 542, 122, 522	"16"	2.85	1.05	.90
124, 118, 518, 116, 616	"18"	3.00	.95	.85
523 and 4x5 cut film	"45"	3.00	1.35	1.05
5x7 cut film	"57"	3.35	1.65	1.35
8x10 cut film	"810"	9.10	3.00	2.00

(Refills contain approximately 100 additional printed glassine envelopes, another Index and Visible Numerical Guides from 110-200 etc. Refills for Nega-Files No. 18 and No. 20 are printed to 600 and for No. 24 to 900.) Files and Refills are also available equipped with sparkling, transparent open-end sleeves.

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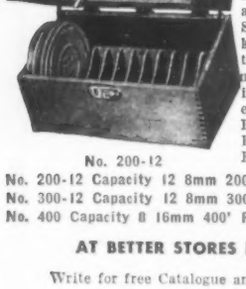

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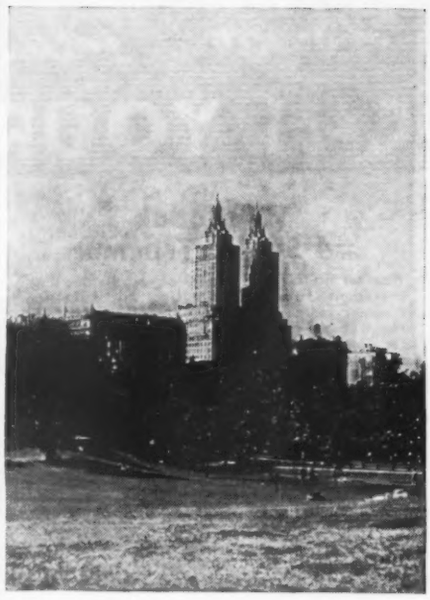


Far-off view of twin towers made with an 18 cm lens, f/11, 1/110 with yellow filter.

Using a slip-on lens increases the focal length to 28 cm.; f/11, 1/65, yellow filter.

TELEPHOTOGRAPHY . . . With Slip-on Lenses

By CHARLES YERKOW

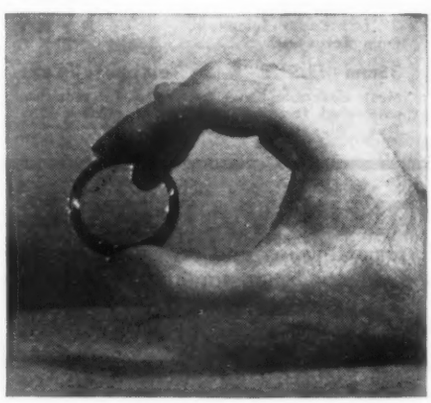
IF YOU could afford the price of a telephoto lens you would in all probability enjoy photographing distant objects, getting close to them, optically. The only catch is that a telephoto lens costs almost as much and in some cases more than your camera.

However, an inexpensive way of photographing distant objects without a true telephoto lens is to use one of the supplementary slip-on lenses. These look no different than a slip-on filter, with the exception that their glass is curved and without color. Their price is naturally far below the price of a telephoto lens and though they cannot possibly compete with real telephoto lenses, they nevertheless offer decided advantages in the photographing of distant objects.

The magnification possibilities of these auxiliary lenses vary; they can increase the focal length of an 18 cm lens to 28 cm and longer, which means decidedly larger images on the negative shooting from the same camera position. With a larger image on the negative to start with, you will naturally encounter less trouble with grain when enlarging.

In order to use them, your camera must have double-extension bellows and should have groundglass focusing, since the increase in the focal length of your regular lens will require a considerable racking out, even for infinity shots. The ground glass aids in focusing accurately with a stopped-down lens. If your camera isn't equipped for groundglass focusing, you might get around this by placing a piece of ground glass in the film's position, and, after getting the focus, mark off the baseboard or bed for the various distances.

For best results in using a slip-on lens, you should focus on the groundglass with the lens stopped down to the stop you want to take the picture at, but this stop will have to be at least below *f*/8. The



Slip-on lenses are simple, inexpensive, can be obtained in varying magnifications.

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- **6⅜" f4.5 Kodak lens**
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- **at rate of 80 pix per minute**
- **automatic cutoff at 60 exp.**
- **optical sports-type view finder**
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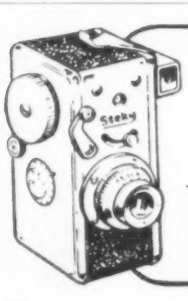

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Remember that these lenses will narrow down your field somewhat, so that you must take this into consideration when using a viewfinder after focusing. Also remember that in using one you will have to allow extra exposure because of the increased bellows length, usually double that of the regular exposure. (In purchasing supplementary lenses you will usually receive full instructions as to the increase in focal lengths for various lenses, the magnifications, and the factors for exposures.)

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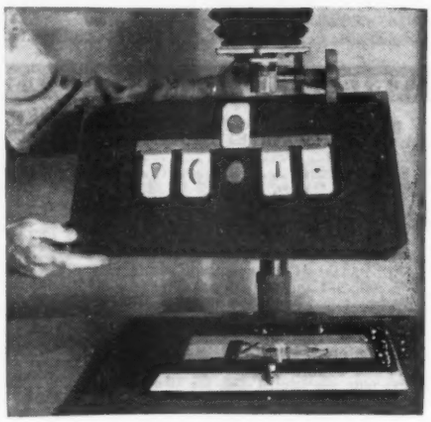


The handiest of my innumerable darkroom conveniences is this all purpose "dodge-aid." Composed of cutouts of the most frequently employed shapes, the dodge-aid is constructed of amply sized 12x16" flexible mat textured cardboard. To this is affixed at least five mount stock tabs 1⅜x3½". Double layers of masking tape form the vellum-type hinges.

The dodge-aid is stiff enough to bear its own weight when held in one hand, yet flexible enough to be curved for burning in corners. It also is large enough to protect the remainder of a print during either the dodging in of light areas or the burning in of corners, yet it can be conveniently tucked away behind the enlarger when not in use.

To construct this cutout, lay out about five areas the size of the tabs in the center of the cardboard, leaving ½" intervals between them. Centralize and cut out the desired shapes within the tab area. The dodge-aid illustrated consists of a 3/16" circle for close detail work, a 1⅛" bar cut, a 1½x⅞" oval, a 2x¼" crescent, and a 2x½" tear drop tapering to a sharp apex at one end. Other shapes may be substituted.

When dodging is necessary on a print during exposure, complete the normal over-all exposure time, then flip open the predetermined shape tab and burn in or dodge in the offending area. For quick reference, the outline of the opening is drawn on the top side of the tab and shaded.—*E. Peter Smith, Los Angeles, Calif.*

A Compact

PHOTO-FILE

Here is a simple and flexible system for recording and filing your negatives and prints

By WALLACE GREENE

THIS NEGATIVE AND PRINT record and filing system isn't perfect, but it is an improvement over the shuffle-through-the-shoebox method. I have used it about three years, revising it as faults appeared, and now most of the bugs are out and it works pretty smoothly. Because it is simple, inexpensive, and flexible, and because film and other shortages are causing us all to make the most of what we have, I believe other amateur free-lancers like myself might find it interesting.

The foundation of the system is a table of contents, index, or subject breakdown somewhat like the old high-school history notebook outline. I classify my shots under the following headings:

I—Office (conventions, catalog pictures, people, etc.)
II—Scenes
  A—Landscapes
  B—Rivers, lakes, etc.
III—Portraits, character studies
IV—Youth pictures
V—Flora
  A—Trees
  B—Flowers
VI—Children (other than our child)
VII—Our child
  A—Crawling and toddling
  B—One to two years
  C—Two to three years
VIII—Wilda and Wally (us)
IX—Still life
X—Inspiration
XI—Crowds, people
XII—Travel: planes, trains, boats, etc.
XIII—Churches
XIV—Other buildings
XV—Fauna
XVI—Miscellaneous

This system permits almost limitless expansion without change; each division can be broken down into smaller divisions as needed, or other divisions added.

One of the necessities is a standard wooden four-by-six card file. Here I keep all the negatives, cut into strips of two each for convenience in handling. Each pair has its individual envelope, and each envelope is numbered to fit where it belongs in the outline above. Two negatives of Donna (our child) between two and three, for example, would be in an envelope numbered, say, VII-C-18, 19. Raised tab index cards, numbered to correspond to the divisions of the outline, divide the negatives into groups matching these divisions.

Also in this file box are the print record cards, each bearing the code number of the negative it represents. These too are grouped according to the basic index, as are the negatives. Thus the print card file corresponds number for number with the negative file. Like every photographer, I have negatives I've never worked up. Gaps are left for these in the number sequence of the print card file. When and if I work up these neglected masterpieces, I'll fill in the gaps. If I never get to them, the system works just the same.

Space is provided on the face of the print card for code number, title, subject, and other data. Also on the face is mounted a slightly larger than contact size (2¼x2¼) print of the full negative. Getting these prints on all the cards is a job, but it's worth it in the time saved from fishing out the negative or print, or from trying to remember just what XIII-43 looks like anyway. On most of these small prints are crop marks indicating what portion was used for the final print.

On the back of each card is a record of the successes or failures of the particular print it represents. This provides for every print a record of where it was sent and when, when it was returned or accepted, when paid for, when published, and even a space for special notations. Space is provided for eleven journeys, which is not bad mileage for even a pretty good print.

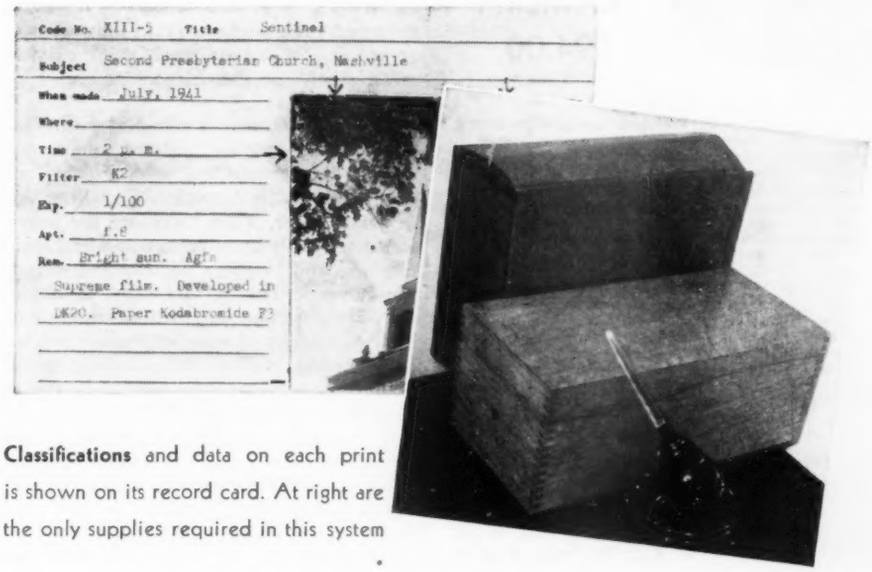
Now for the prints themselves. (I used to send beautifully mounted 11x14s or 16x20s, but now I use the dependable if less glamorous 8x10 glossies. Most buyers require them for reproduction anyway, so why double the handling?)

Small file in foreground holds record cards, while large file contains prints.

I keep them in one of those tough fabric "bucket" folders that has about thirty pockets and expands accordion-like. It will accommodate from two to three hundred prints, and has a deep flap which tucks in and keeps out dust. Each pocket is labeled to correspond with one division of the basic index. I have found this folder means less wear and tear on the prints and keeps them cleaner than any other device except an office filing cabinet. Filled with prints, this container stands solidly on its own bottom alongside the card file box—the entire system can be tucked away on one-fourth of the average size closet shelf.

Each print, of course, is numbered to correspond with its negative and its print record card. For this I use a rubber stamp. That's all there is on each print; generally I find it more satisfactory to state terms of use in a covering letter.

And there it is. Except for the rubber stamp (an unnecessary refinement) and mimeographing the blank four-by-six cards (they *could* be ruled by hand), all the materials can be bought at a variety store. What do you think of it?—



Classifications and data on each print is shown on its record card. At right are the only supplies required in this system

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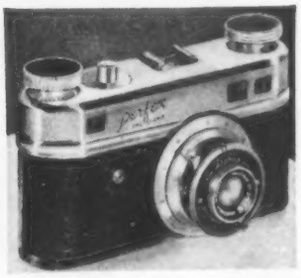

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Movies on the Farm

(*Continued from page* 117)

at milking time, biddie and her brood, the stock being watered.

Then there are the family close-ups. Make them informal. Instead of posing everybody for a historic group shot under the old elm, try for more candid and unposed pictures—mother preparing breakfast, dad repairing the mower, grandpa and his Rite-Cut, brother hitching up the team, sis catching the bus to go to school. Mail time is worth another sequence or two, for most rural carriers are quite photogenic, as are the conveyances in which they travel.

Beginners' instruction books may tell you to shoot your movies with the light at your back. This usually will insure getting results, if lens opening and focus are correct, but if you really want to make your shots outstanding, try running off movie scenes with the sun at your right or left for sidelighting. Such lighting often gives landscapes a moody quality and a third dimension. Sometimes toplighting—with the sun directly overhead—or backlighting, with the sun directly behind the subject, can produce some interesting shots.

Such a personal film is, of course, never wholly completed, since footage is added on different occasions until the feature grows into a multi-reel affair. Titles also should retain the informal touch. Such a movie is intended chiefly for home showings before friends and relatives.

The second type of farm film is the pictorial, which is an artistically composed thing of real beauty. Here photography is more in evidence than the subject matter itself, and the cameraman leans backwards in finding unique angles, awe-inspiring lighting, and exaggerated use of filters to bring out novel effects. Here also fine composition plays an important role, and scenes will run somewhat longer than normal so that the audience can study, absorb, and appreciate them. Such scenes must unfold smoothly with slow fades or dissolves to avoid abruptness.

The pictorial reel usually is not the result of a single day's filming. Indeed, it may be produced only after weeks and months of patient searching for the proper subject in the best light. This means that the movie camera always should ride along beside the driver on each weekend jaunt into suburban areas, and a sturdy tripod and exposure meter should be found in the camera kit of every rural filmer.

There are numerous pictorial possibilities on the farm—endless fields of golden grain waving like a gentle sea, sheep grazing on a cloud-swept hillside, cattle wading knee-deep in a lazy river. Then there are the harvest scenes with splashy autumn colors and spring planting and budding willows and summer sun showers. The pasture lands unfold the story of the seasons, too, with trickling streams and wild flower clusters and small bands of cud-chewing bovines tail-switching in the shade of a well-browsed tree to escape the heat of the midday sun.

Such scenes of pastoral tranquility lend themselves well to dual turntable synchronizing with sound effects and music on disk. Much depends on the mood you are trying to create, but here is a check list of disks of a peaceful and pastoral nature which are suitable for farm pictorial accompaniment:

Afternoon of a Faun, Debussy, *At Rest*, Nevin, *At Sundown*, Donaldson; *Beautiful Dreamer*, Stephen Foster; *Berceuse*, Godard; *Claire de Lune*, Debussy; *Clouds*, Debussy; *Enchanted Lake*, Liadow; *End of a Perfect Day*, Jacobs-Bond; *Indian Summer*, Herbert; *Liebestraum*, Liszt; *Moonlight Sonata*, Beethoven; *Morning* (*Peer Gynt Suite 1*), Grieg; *Narcissus*, Nevin; *Rustle of Spring*, Sinding; *Serenade*, Mendelssohn; *Spring Song*, Mendelssohn; *Swan of Tuonela*, Sibelius; *Symphony No. 6*(*Pastoral*), Beethoven.

Further reference to the record catalogues of disk makers will reveal many more pertinent musical numbers, and your local record shop furnishes a convenient source for platter-playing.

Farm youngsters provide good movie subjects. Here is a scene showing a young farm girl checking up on the mailman.

Sound effects of mooing cows, crowing roosters, clucking hens, grunting pigs, farm equipment at work, and even the meadow lark's sweet call may be purchased from the sound effects record makers like Gennett and Speedy-Q of Los Angeles, Standard Radio of Chicago, or Major Records of New York. Columbia and Victor also have a number of sound effects platters, and prices range from 75 cents to $2.50 each.

Another method of handling the pictorial film with musical background is by fitting your scenes to the music itself. In other words, if you have quite a collection of rural scenes taken, say, at sundown or dusk, you might try to build continuity around these by synchronizing them with the mood of a 10-inch recording of *When Day is Done*.

For instance, chores done, the farmer might be shown in silhouette relaxing for a moment to face the western sky before entering the house. Perhaps the farm dog is curled up asleep outside the door. Some of the chickens and gobblers have gone to roost in the trees. From a low angle, you take a shot of the farm buildings in jet black silhouette against the setting sun, including the ever-present windmill, barely revolving in the evening calm. This movement can be slowed down considerably to fit the slow music by shooting the spinning vanes at 24 or 32 frames a second instead of the usual 16. Of course, this means opening the lens another one-half or full stop to compensate for increased travel speed of film.

Be sure to catch a strikingly framed shot of the fiery red orb as it nicks the horizon line and begins to settle out of sight. By shooting

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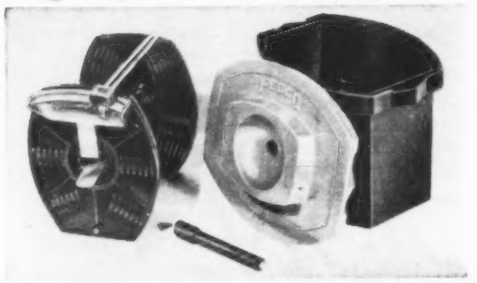

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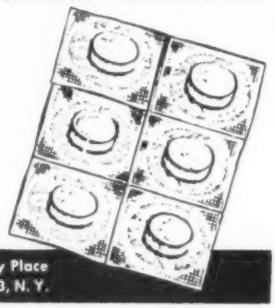

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at 4 or 8 frames a second, it is possible to show the sun sinking more rapidly than usual, but of course this would require closing down the lens opening one or two full stops to prevent possible overexposure when shooting at slower frame speed.

If there is a small brook or duck pond on the land, panoram down to catch the coppery reflection in the quiet water. If you are lucky, perhaps a vee of ducks will swish past obligingly in silhouette against the afterglow to provide a fitting finale for your short featurette.

For a smooth ending, shoot twice the footage normally needed for this latter shot and back-crank the last half, double-exposing *The End* over the colorful background. If possible, fade in and out on the title, which of course is white lettered on a black card. If your camera is not equipped for back-cranking, note the reading on the footage indicator dial at start and end of the scene. Then take the camera into the darkroom or light-tight

Shooting a wide-view establishing shot from atop a farm building, the author (right) is fascinated by the shadows that he and his cine-friend cast on the ground.

closet, remove the spools from the camera, rewind the desired amount of footage with your rewind spindles, rethread in the camera, close the case, and then shoot your *The End* title with floodlamp or daylight.

Determining how far to wind back is easy. Just remember that there are 40 frames in one foot of 16 mm film, or 80 frames in one foot of 8 mm. At 16 frames a second camera speed, one foot of 16 mm film has a running time of 2½ seconds, while a similar length of 8 mm runs twice as long. If you allow one second for a slow fadein and one second for a fadeout, with *The End* held on the screen for three seconds, you will need to back-crank only two feet of 16 mm or one foot of 8 mm to produce a 5-second double exposure.

The documentary film is perhaps the most ambitious and pretentious of all, requiring sincerity and great effort. Several of the governmental agencies have produced marvelous documentary films which have enjoyed wide showings and brought enormous response. *The River* and *Plough that Broke the Plains* are outstanding examples of such films made in recent years which are deserving of close study by serious-minded movie makers.

To produce such a film requires a complete understanding and appreciation of the subject and a sympathetic attitude towards it. The true documentary movie is not propa-

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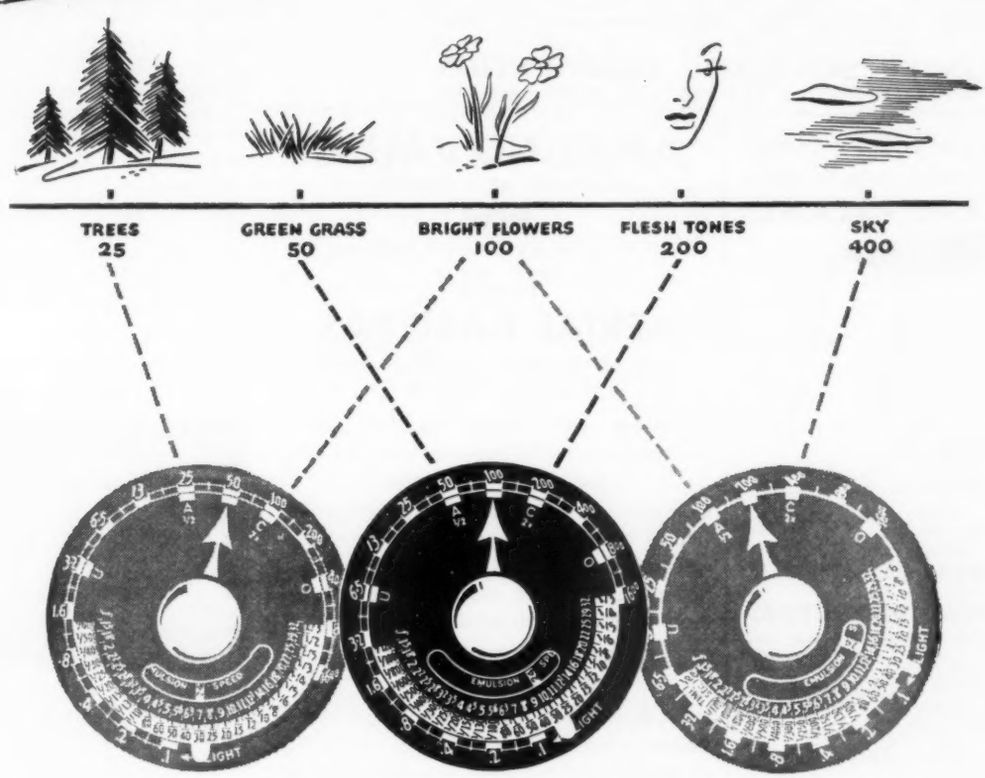

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ganda. Emphasis should not be too heavy on the dramatic, although each scene should be presented as effectively as possible.

An amateur-made documentary film on farming and the rural life would not picture the advantages alone, or the disadvantages. Instead, you would offset the good points

Don't pass up possibilities offered by sunset silhouettes. Clouds, no matter how humble, will add an artistic touch.

with the bad points so that neither is exaggerated and the film unbiased. Like a well-written news story, the feature would unfold honest reporting, revealing all facts so that those who see your film can draw their own conclusions. When editing documentary footage and writing the titles, the same precautions must be taken to present the film story fairly without prejudice.

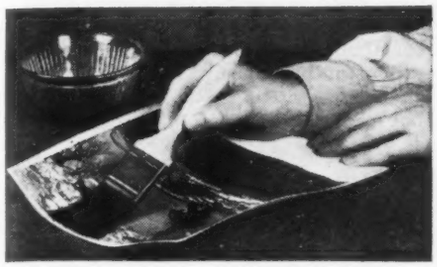
Possibilities for farm filming of all kinds are limitless, and the movie maker has in his hands or on his tripod the tool for bringing the city dweller and the farm operator closer together to understand each other's problems. And even the farmer himself can profit by seeing movies of his neighbors, showing how they improve both quantity and quality of their output. In these days, when food is paramount in all countries, authentic movies produced by amateurs can play an extremely important part in showing how farm practices can be bettered to benefit the farmer and alleviate world suffering.

CELLULOSE TAPE HOLDS LABELS ON FILM CANS

After trying several different ways to make labels to identify my movie reel cans, I finally decided on the one illustrated as the clearest and most easily read. The various titles first were typed double space on a sheet of paper and then cut out close to the letters to form narrow strips. These titles are held to the edge of the can cover with strips of transparent cellulose tape somewhat wider than the paper title and about a half inch longer at both ends. The labels can be read at a glance whether the cans are stored on edge or rest one on top of the other in a pile.—*George Carlson, Chicago, Ill.*

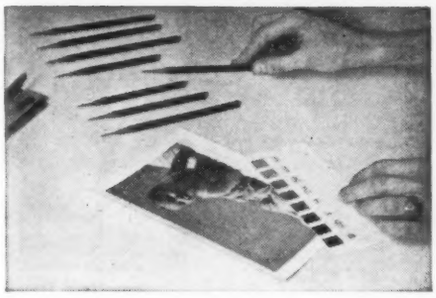
PHOTO TIPS

GELATIN COATING INCREASES PICTURE BRILLIANCE



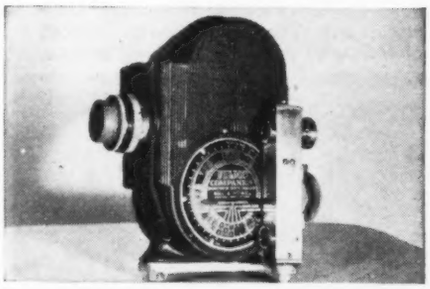
The brilliance of prints on rough-surfaced papers can be improved while retaining the characteristic paper texture, by coating the print with a gelatin solution. Dissolve ¼ ounce of ordinary cooking gelatin in 4 ounces of warm water and apply with a soft bristle brush. A few drops of carbolic acid may be added to the gelatin solution to act as a preservative.—*Wendell Merrill, Binghamton, N. Y.*

TONE GUIDE AIDS IN SELECTING PENCILS



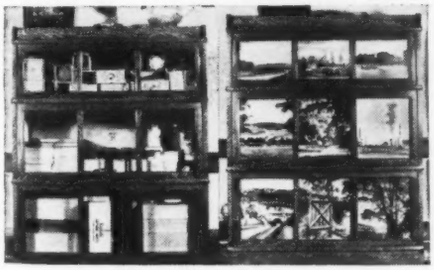
Spotting pencils come in many degrees of hardness and the proper grade must be chosen to match the tones in the photograph. A handy tone guide can be made by processing a piece of unexposed paper of the same weight and surface that your prints are made on and then coloring small, square patches on it with the different pencils. This tone guide is moved over the print and the correct pencil may be easily selected.—*John Stockwell, Brooklyn, N. Y.*

MOUNT RANGEFINDER TO CAMERA TRIPOD



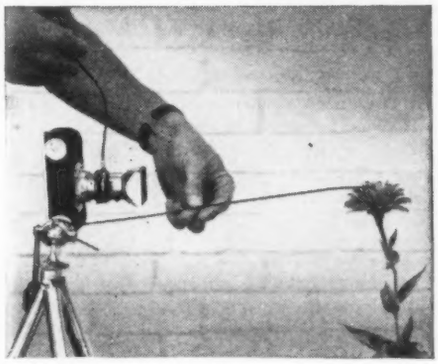
Many closeup shots at wide aperture are out of focus when taken with a handheld movie camera. To correct this, drill two holes in an aluminum angle and mount a rangefinder on one hole and place the other over the tripod hole which supports the camera. This attachment takes a few seconds to install or remove, and can pivot out of the way when not in use. It helps eliminate guesswork on very close shots.—*R. J. Wirtel, Minneapolis, Minn.*

PICTURES DECORATE BOOKCASE



Taking over a dining room bookcase to store photographic materials, we found, as the "before" picture on the left indicates, that the result was not too pleasing. A bit of legerdemain with some of our scenics resulted in the "after" illustration. The pictures were mounted permanently by printing them to size and putting them under the stripping which supports the glass panel.—*Lil and Al Bloom, Chicago, Ill.*

MEASURING CLOSEUPS WITH WIRE



The little measuring gadget pictured saves time when you're doing closeup work at a uniform distance with a roll-film camera not equipped with rangefinder or groundglass. Cut a length of wire, bend a "shepherd's crook" in one end to fit around the neck of the tilt-top, and then snip off the other end at the point which will give you the proper working distance from subject to lens. I use 15 inches. In use, the wire is supported in position with one finger while the tripod is moved to the correct distance. When released, the wire drops down.—Bruce Cole, Tucson, Ariz.

TINT FLASHBULBS BLUE

Blue-tinted flashbulbs, necessary for color work, are expensive and at times impossible to obtain. Regular bulbs may be easily dyed by using the following solution: 25 parts clear lacquer, 7 parts lacquer thinner, and 1 part mechanics' layout bluing. A little experimenting may be needed to obtain the desired color. Dip the bulbs in this solution and hang them, base up, to dry. As regular bulbs are compensated for the light loss due to coating, it may be necessary to increase the exposure slightly.—*Arthur Beiser, New York, N. Y.*

FIGURE DISTANCE BETWEEN LENSBOARD AND EASEL WITH FORMULA

In planning a new darkroom or buying a new enlarger or enlarger lens, it always is useful to know the clearance between the lensboard and easel, the degree of enlargement you want, and similar information. A simple formula, (R plus 1) $\times$ F equals PD, will help you. R stands for diameters of enlargement, F for the focal length of the enlarger lens, and PD for the projection distance or distance between the enlarger lensboard and the easel. Suppose in planning a new darkroom you wish to know in advance how much space you must leave above the workbench in order to make six-diameter enlargements with your enlarger that is equipped with a six-inch lens $(6 + 1) \times 6$ (or 7×6) $= 42$. That means you must have at least 42 inches between the easel and lens in order to work. Or if you know in advance how much space you have in which to work, you can use the same formula to determine the focal length of the lens that will most nearly fit the space.—*Duane Featherstonhaugh, Duanesburg, N. Y.*

CONVERT METRIC SYSTEM INTO FEET

Before the war, foreign cameras imported into the United States had their focusing scales altered to read in feet instead of meters. However, today many ex-servicemen and civilians are using cameras which are calibrated in the not-too-familiar metric system and are finding it difficult to estimate the subject distance in meters.

Various conversion tables or factors are employed, but here is a simple device which requires only a little mental arithmetic, and is surprisingly accurate.

To convert meters into feet, multiply the number of meters by 10 and divide the answer by three. An example: convert 6 meters into feet. Six meters multiplied by 10 equals 60 which divided by 3 equals 20. The answer is 20 feet approximately. The exact answer is 19 feet, 8¼ inches or an error of 3¾ inches. At 1 meter, the error is even less, about one-half inch.

To convert feet into meters, multiply the number of feet by 3 and divide by 10. An example: convert 20 feet into meters. Twenty feet multiplied by 3 equals 60 which divided by 10 equals 6. The answer is 6 meters approximately. The exact answer is 6.096 meters or an error of 3¾ inches. The error at 3 feet is about half an inch.—*John Stockwell, Brooklyn.*

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Press

(*Continued from page* 16)

and she became well known to all photographers in the office, many of whom practiced exposure and focusing with their cameras on her pretty legs. On account of her association with the cheese business she was nicknamed 'Cheese' and everybody called her by that name . . . In those days, of course, we were covering ships news almost every day and I think it was Bill Hearfield of the *New York Journal* staff at that time who remarked while covering and posing some pretty girls, 'Well, let's have a little cheesecake.' Most of the boys covering knew of 'Cheese,' Wallace's girl, and immediately got the significance of the remark. Thus was born the word 'cheesecake'."

Add quote (heard in every daily and syndicate city room): "Now, Joe, hurry along with your camera, and *don't* forget to bring back some good cheesecake . . ." (And not the edible kind).

* * *

RECENTLY, the *Toledo* (Ohio) *Blade's* photographers decided they needed a quick drier for negatives. Leo F. Long, the paper's assistant mechanical superintendent, was called upon. The photographers outlined their needs—a drier that could dry a negative in about three minutes.

A box of 16-gauge galvanized iron was constructed, measuring 28-inches long, 11½ inches wide, and 12-inches deep. The rear of the box houses an electric motor to drive a fan which is mounted in front of a grill made of two pieces of railroad screen (see illustration). Between the screen is a ring heater from an electric range. This heater is controlled by a thermostat set at 160 degrees F, and mounted on the drier box. The motor for the fan is behind the heater and is joined to the fan blades by a six-inch shaft with a flexible coupling to take up the thrust. The shaft is run through a brass tube.

On each side of the motor are standard 10x10x2-inch Fiberglas filters (changed every two weeks) which offer minimum resistance to air flow while cleaning the air of dust and

Dwight Boyer, Toledo Blade staff photographer, uses a 3-minute negative drier designed and built by a Blade technician.

lint. The air is drawn into the box through the filters, cools the motor, passes through the heating element and is blown on the negatives.

The drier's 1/20-hp motor, is mounted on a 1-inch-thick bed of stereotype metal, with rubber feet to reduce vibration.

A switch at the top of the box turns on the heater. The lid, when lowered, closes another switch which starts the fan. The photographer lifts the lid in the top (front) of the box, puts his negsive hangers on the box's tilting hanger, closes the lid, and the drying process begins. Three minutes later, he raises the lid, which stops the fan, and lifts out the dried negatives. The drier accommodates 4 x 5 negatives.

Long built two of the driers in a basement workshop at his home. Material cost, he estimates, was around $45 for each drier. About 60 man-hours of labor were spent on each.

* * *

BABE RUTH paid tribute to the photograph he likes best and the press cameraman who made it at a City Hall ceremony in

Irwin Tress

Babe Ruth (above left) is seen autographing the photograph of himself (see below) which won the 1947 Cigar Institute award. With Ruth is Sonnee Gottlieb of INP who made the winning picture.

Miami Beach, Florida. "The cigar picture of the year"—as selected for 1947 laurels—was the center of attention as the Sultan of Swat complimented Sonnee Gottlieb of International News Photos and handed him the medal of honor. The photograph depicts the Babe at Yankee Stadium puffing on a long cigar as he watched an immense audience applauding the speeches on "Babe Ruth Day."

The Gottlieb shot won in the second quarterly news photo competition last year in the regular series sponsored by the Cigar Institute of America and in the opinion of fellow-craftsmen it was the dominant picture of this type for the entire year.

* * *

THE *Minneapolis Star and Tribune* photographers have an unusual vantage point from which to shoot pictures. They are using a mobile tower atop the newspaper's special

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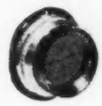

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* * *

NEWLY elected officers of the Miami Press Photographers Association are announced as follows: Tony Garnet, chief photographer of the *Miami Herald*, president, succeeding Raymond L. Mills of International News Photos; Stephen Cresse, *Fort Lauderdale News*, vice-president, re-elected; Earl Shugars, Associated Press, secretary, succeeding Ernie Bennett of the *Miami Daily News*; Ted Frutkoff, Turfpix, treasurer, re-elected; William Stapleton, *Miami Herald*, recording secretary, succeeding Edwin Killingsworth; and Ralph Earle, Earle Movie Productions, marshal, succeeding William Kuenzel of the *Miami Herald*. Garnet served an earlier term as president three years ago. Eli Silverberg is public relations counsellor for the group.

Tony Garnet heads Miami Press photographers group.

* * *

NOTED newspaper photographer Ray Platnick of the newspaper *PM* places his camera on the shelf each week for 15 minutes and conducts his own Camera Column of the Air. Radio station WHLI in Hempstead, Long Island, has been featuring his program on Saturday mornings. Guest speakers from both the amateur and the professional photographic fields chat informally with Ray on the program, but the Camera Column is designed primarily for the amateur.

Milton Platnick

Ray Platnick helps amateurs solve their photo problems in his radio camera column.

* * *

PAT CANDIDO, *New York News* staff photographer, won the $100 first prize for best fire picture in the 12th annual New York press photographers' exhibit at the Veterans' Center. His picture was chosen from 31 fire pictures entered in the exhibit. The award was sponsored by the New York Uniformed Firemen's Association. Candido's shot was of a five-alarm fire in a five-story loft building in downtown New York. It showed heavy smoke billowing from all win-

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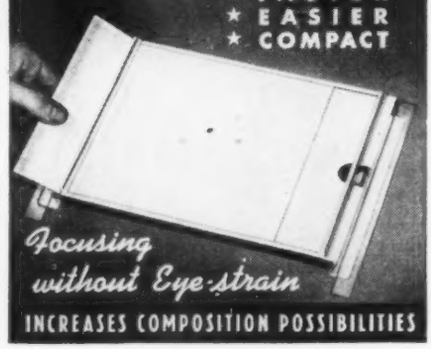

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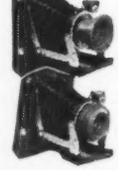

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dows with firemen pouring water on the flames from a high tower. Second prize went to Pat Mulligan of the *New York Sun*, John D. Collins of the Associated Press won third prize. Judges included Ulrich Calvosa, photo editor of *Collier's*.

* * *

VERY Important People (VIP'S) was the rating given five Boston still and newsreel photographers when they became the guests of the U. S. Army Air Transport Command on a trip from Westover Field, Mass.,

U. S. Signal Corps

Boston photographers on Lab rador junket.

to Goose Bay, Labrador, for five days. Purpose of the trip was to demonstrate for the cameras the methods used in rescuing survivors of Arctic plane crashes. The most fascinating part of the demonstration was the parachuting of sled dogs from rescue planes to clearing adjoining the simulated wreck scenes. Shown in the photo, braving the subzero cold, are, from left, Larry Ellis of Fox-Movietone News, Paul Krause of AP, Arthur Gaskill of News of the Day, Ed Fitzgerald of Acme, and George Woodruff of INP.

* * *

AL PANZERA, staff news photographer of the *Fort Worth* (Texas) *Star-Telegram*, has been named first winner in the Wabash-Sylvania "Flashshot of the Month" prize contest, according to Philip Sperry, general salesmanager of the company's lamp division. Panzera's entry, titled "On The Button," showed two Texas Golden Gloves boxers in action, and won for him a strap watch with an advertised value of $250. The contest opened March 1.

Fran Hyland (left) presents a "Flash-shot of the Month" a ward to Al Panzera (center) of the Fort Worth Star-Telegram, as sports editor Lori n McMullen looks on.

* * *

J. WINTON LEMEN, former press photographer, has been promoted to manager of Eastman Kodak's professiona

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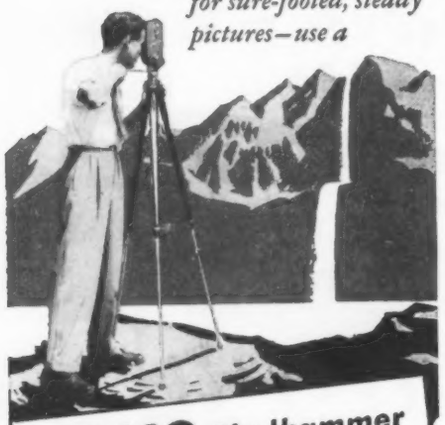

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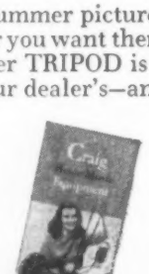

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film sales division. Lemen, a native of Denver, Colorado, served as staff photographer for newspapers there and in Pittsburgh. For ten years he was chief photographer of the *Buffalo* (N.Y.) *Times*. He joined Kodak in 1939 as a demonstrator specializing in the newspaper and publication fields. On leave from the company as a Marine Corps officer during the war, he organized the still photography school for the corps at Quantico, Va. Later he organized the photographic section for the receiving and distribution of all Marine Corps photographic material from bases and combat zones. He returned to Eastman Kodak in 1945.

* * *

HERE are a few sidelights, plus a few illustrations, covering the one-man show of photographs by INP photographer Arthur Sasse at the Bronz Zoo. (*For earlier details, see page 16 of the June, 1948* POPULAR PHOTOGRAPHY.—Ed.) The exhibit is an unprecedented honor to Sasse—it is the first time that the New York Zoological Society has put on a one-man show of the work of any press photographer. Sasse, over a 28-year period, has photographed nearly everything in the Bronx Zoo, from the Aardvark to the Zoril. Zoo officials continue to marvel at the photographer's temerity when photographing antisocial animals. The exhibit, which carried 62 of Sasse's news and feature photographs, closed in mid-June. Two of the exhibited pictures are reproduced here. The other two pictures show Sasse in action—one where he, complete with nose mask, is trying to get the cooperation of a simian for a particular pose . . . the other showing Sasse replete with a pair of the cubs playfully crawling over him. The exhibit has been quite popular.

The man in the mask is Arthur Sasse, who has been shooting pictures in Bronx Zoo for 28 years. He is coaxing the king-size simian above with the promise of acres and acres of newspaper publicity

When the Bronx Zoo was blessed with the birth of three tiger cubs they were moved to Lion House Keeper Martini's apartment. Sasse spent many days there photographing the precocious cubs. Here Sasse, down but not defeated, is shown deluged in cubs.

All Alone. This interesting shot of one of the cubs was made by Sasse. Young animals always are appealing, and this lonely looking little cub made the type of heart-warming picture readers like.

Getting a duckling to sit on an ostrich egg long enough to have its picture taken requires patience and perseverance, which Sasse apparently has. Photographing the young duck, with eggs of an ostrich, duck, and chicken, might not end up as superb composition, but the outcome certainly is eye-catching and humorous. In the Bronx Zoo's one-man exhibit of Sasse's photographic work, this is called Still Life.

* * *

THE frequent request from a news photographer—"Just one more, please"—isn't part of the vocabulary of Dee (One-shot) Allen, *Pasadena* (Calif.) *Star-News* staffer. Allen was attending a meeting of The Associated Press board of directors, including some of the leading publishers in the country, in Pasadena. Allen walked in, casually shot a photo, said, "Thank you, gentlemen," and walked out—to the amazement of the publishers.

New BOOKS

ALL THE PHOTO TRICKS by Edwin Smith. Published by the Focal Press, 381 Fourth Avenue, New York City. Cloth bound, 5x7¼, 279 pages, illustrated, $2.

This is a fine compendium of all the fantastic variations in photography which may be used to accomplish pictorial and psychological effects. Among other items, it covers distortions, use of mirrors, ghosts and double images, montage, tone tricks, and photograms. The author watched for years the means and method of photographic magicians, and proves through this volume that he is a capable one himself. Both illustrations and sketches serve to tell the techniques and tricks.

MY WAY WITH THE MINIATURE by Lancelot Vining, FRPS, FIBP. Published by the Focal Press, 381 Fourth Avenue, New York City. Cloth bound, 5x7¼, 260 pages, illustrated, $2.75.

The author of this informative book was formerly on the picture staff of the *London Daily Mirror*, one of the world's foremost picture newspapers, and as a member of that staff is completely qualified to discuss and dissect miniature equipment. His overflowing experience with cameras such as the Contax, Leica, Robot, and Ektra, and his very candid opinions should serve as a welcome help to those in 35mm work, or to those planning to purchase that type of equipment. The book is heavily illustrated with his work, with comparison and data tables, and with technical information.

BRITISH BACKGROUND by photographers of The Times, London. Published by Focal Press, 381 Fourth Avenue, New York City. Cloth bound, 7¼x10, 94 pages, illustrated, $2.

The cameramen of *The Times* are traditionally anonymous, the result of their labors merging into the collective work of that composite figure, the staff photographer. This volume is a pageant of British life, and a document of the English scene which, although taken by unidentified photographers is none the less the work of creative masters of the camera. The book, published late last year, came at the twenty fifth anniversary of the date when *The Times* first started its "vulgar innovation" (as some subscribers termed it) of its first daily picture page.

SPEAKING LIKENESS by K. Hutton of Picture Post. Published by Focal Press, 381 Fourth Avenue, New York City. Cloth bound, 7¼x10, 88 pages, illustrated, $2.

Another pictorial monograph in the new Focal Press series designed to offer the outstanding work of a great photographer and his creed on art and technique is this volume, *Speaking Likeness*. The author has been a photo-journalist for some years, and is considered one of the pioneers of photographic journalism in Britain. His pictures are mostly about people, gay and sad, working and playing, a little smug, or perhaps a little shy. Of each, Hutton has managed to capture a speaking likeness. Hutton tells how he shoots, he shows life on a national picture magazine,

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(1) Contest is open to all persons, except employees of POPULAR PHOTOGRAPHY, Ziff-Davis Publishing Company, and their families. Contest opens February 15 and closes October 1, 1948. No entry fee is required.

(2) ALL pictures entered in the contest will be eligible for the grand prizes.

In addition, each picture submitted in time will be eligible for a monthly award, based on the date of its receipt by the Contest Editor.

All entries received on or before midnight April 1, 1948 will be eligible for the First Monthly Awards to be announced in the August, 1948 issue.

Entries received between April 2 and midnight May 1, 1948 will be eligible for the Second Monthly Awards to be announced in the September, 1948 issue.

Entries received between May 2, 1948 and midnight June 1, 1948 will be eligible for the Third Monthly Awards to be announced in the October, 1948 issue.

Entries received between June 2 and midnight July 1, 1948 will be eligible for the Fourth Monthly Awards to be announced in the November, 1948 issue.

All entries eligible for the monthly awards, whether winners or not, will automatically be entered in the competition for the Final Prize Awards. Entries received after July 1, 1948 will be too late for eligibility in the competition for the last of the monthly awards, but will be entered directly in the Final Prize Competition provided they are received not later than the closing deadline, October 1, 1948.

(3) Any number of black-and-white prints, color prints, or color transparencies may be submitted. Prints of any size may be submitted although 5" by 7" or larger are preferred. There are no restrictions as to subject matter.

(4) Tinted black-and-white prints are not eligible, nor are pictures which have been published by any other photographic magazine. Publication in any other form does not make prints or color transparencies ineligible.

(5) Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please typewrite or print the information requested. Additional entry blanks can be obtained from photo dealers and finishers or directly from the Contest Editor of POPULAR PHOTOGRAPHY (if request is accompanied by self-addressed stamped envelope).

(6) Pictures will be returned only if a self-addressed and stamped envelope, or label and postage, are contained in the same package. Do not send postage in separate letter. The Contest Editor cannot entertain correspondence of any kind regarding entries.

(7) Prize-winning prints and transparencies, including all reproduction and promotional rights, become the exclusive property of POPULAR PHOTOGRAPHY.

(8) Address all entries to Contest Editor, POPULAR PHOTOGRAPHY, 185 N. Wabash Avenue, Chicago 1, Illinois. Final entries must be received not later than midnight, October 1, 1948. Grand prizes will be announced in the March, 1949 issue of POPULAR PHOTOGRAPHY.

(9) Judges in the contest will be the editors of POPULAR PHOTOGRAPHY. Their decision will be final. In the event of a tie, duplicate prizes will be awarded.

(10) While exercising the utmost care in handling prints, POPULAR PHOTOGRAPHY assumes no responsibility for loss or damage of contest entries.

(11) All entrants who win prizes will be required to furnish original negatives before awards are given. All prize-winning negatives become the exclusive property of POPULAR PHOTOGRAPHY.

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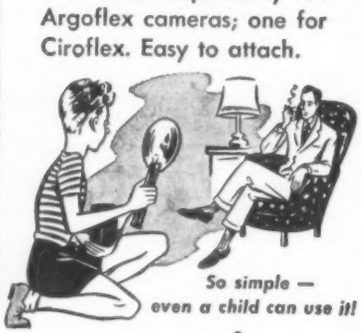

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and how he sets about covering an assignment. His book is an insight into the minds and methods of a photographer who has learned through his own mistakes, and who has had the patience to achieve the utmost from his materials.

MAGIC SHADOWS by Martin Quigley, Jr. Published by the Georgetown University Press, Washington, D.C. Cloth bound, 6x9, 189 pages, illustrated, $3.50.

Magic Shadows tells the story of the origin of motion pictures, delving into the antiquity of the 17th century to start its story. It explains the background behind the work of Edison and his contemporaries in the 19th Century, and declares that although the contributions of these scientists and inventors were important they did not create motion pictures, but only effected the culmination of a long trial of study and experimentation which commenced with Aristotle and Archimedes. The many illustrations included in the volume graphically present the portraits and works of the many who made their contributions to the art of the motion picture.

FUNDAMENTALS OF PHOTOGRAPHIC THEORY by T. H. James and G. C. Higgins. Published by John Wiley and Sons, Inc., New York. Cloth bound, 6x9, illustrated, 284 pages, $3.50.

This is a general account of the physical and chemical reactions upon which picture-making depends. The subjects covered range from the most basic explanations to such specialized topics as spectral absorption of photographic materials. Written for the amateur as well as for the specialist, this book can be understood easily by the average reader and photographic enthusiast, and he will find it a welcome and necessary addition to his library. More than a hundred pictures and charts are used as illustrations, and more detailed literature on each subject discussed is listed at the end of each chapter. Both authors are with the Eastman Kodak Company.

HISTORY OF COLOR PHOTOGRAPHY by Joseph S. Friedman, published by the American Photographic Publishing Company, Boston, Mass. Cloth bound, 6¾x9¼, illustrated, 514 pages, $10.

This detailed and lucid study records all the data of color photography from the days of the earliest theorizers and experimenters down to the year 1944. It explains all theories in full detail and gives the history of the procedures and techniques developed during the years of color photography's history. This volume will be found invaluable for reference by anyone interested in color photography or by anyone who needs the complete record of all that has gone before in any phase of the work. The author, now with the Ansco organization, has long been an able and prolific writer on color photography. For anyone who wants a detailed and comprehensive picture of color photography as a whole, the solution is this book.

STEUBEN GLASS by James S. Plaut, director of the Institute of Contemporary Art, Boston. Published by H. Bittner and Company, New York City. Cloth bound, 9¼x12½, 95 pages, profusely illustrated, $10.

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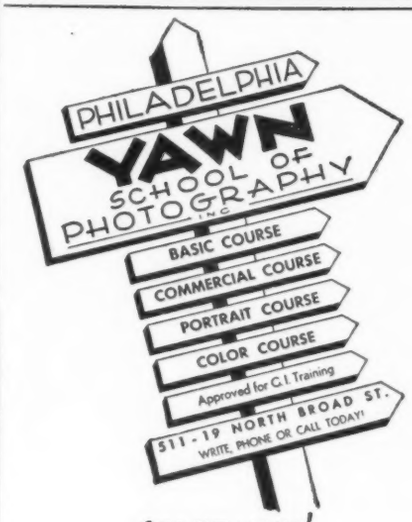

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YOU MEET THEM IN MEXICO by Sylvia Martin with photographs by Samuel Epstein. Published by Rutgers University Press, New Brunswick, N.J. Cloth bound, 7¼x10, illustrated, $3.75.

Sylvia Martin and her husband have lived in Mexico for more than four years, and she also has traveled through most of the countries in South America. Her articles have been published in many magazines, including *Cosmopolitan*, *Colliers*, and the *Reader's Digest*. Samuel Epstein is a writer as well as a photographer, but as a photographer he has a touch which would lead the reader to believe his proficiency lies in that field. The book carries a certain philosophy which those readers who may plan to visit Mexico might do well to study . . . the problem of realizing that "natives" are also people. Epstein's photographs go a long way towards making the reader familiar with the people of Mexico, not so different perhaps than the people of our own towns and cities.

TEMPLES IN YUCATAN by Laura Gilpin. Published by Hastings House, New York City. Cloth bound, 6½x7¼, illustrated, 124 pages, $5.

Laura Gilpin is well known among photographers, not only in this country, but throughout a good part of the world. Her camera chronicle of Chichen Itza, relic of the ancient Mayan civilization in central Yucatan, Mexico, is a brilliant study which conveys the grandeur that once marked that long dead past.

The 117 photographs reproduced in the book include studies of the details of the various temples and other structures and afford an intimate glimpse into the lives of the descendents of the people who built those magnificent structures. A brief but informative text, complete with sketches and explanatory notes, accompanies the prints.

PRESIDENTS ON PARADE by Hirst D. Milhollen and Milton Kaplan. Published by The Macmillan Company, New York City. Cloth bound, 9x11, 425 pages, $7.50.

The authors are both associated with the Library of Congress, Washington, D.C., with Milhollen as curator of the photographic collection, and Kaplan as curator of prints. In this volume they have combined their specialties, and produced a book with more than 1,000 illustrations which relate to and record the United States Presidents from George Washington to the present day. This pictorial history was three years in the making, and well deserves a place in every library, whether the reader is a photographer, or merely has a child interested in the civic history of these United States.

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CAMERA CLUBS

Prints for Exchange

Two clubs have written in to say that they are ready and willing to exchange print shows with other organizations. The first is the *Mobile Camera Club*, which recently has reorganized after a period of inactivity brought on by war-time decimations in its membership. The Alabamans have about 30 prints ready for the road now, and correspondence concerning the matter should be addressed to R. L. Godwin, Box 1196, Mobile 7, Ala.

From further north, we hear that the *Berkshire Museum Camera Club* has a brand new traveling salon which may be "borrowed by other clubs, museums, and art galleries for any reasonable period." The *Berkshire* correspondent adds that his group keeps exhibits for one night only, in case any of you might worry about your show getting stuck there. For bookings of this salon, write to Bartlett Hendricks, Berkshire Museum, Pittsfield, Mass.

Radio Camera Shows Launched

The parade of photographic radio programs has been augmented recently by two shows at opposite ends of the continent. Station KJR, Seattle, Wash., now carries a 15-minute program called "The Camera Club" at 6:45 each Thursday evening, under the sponsorship of the Goldsmith store. Members of *Washington Council of Camera Clubs* are participating in the broadcasts.

Albany (N.Y.) *Camera Club* has launched its own weekly program on Station WROW, at 8:00 each Tuesday night. Club members handle the show, with a goodly number of their colleagues in the studio audience.

How About Some Mail?

Can you spare a few moments in which to write and exchange ideas with, or offer suggestions to, a couple of groups which recently have reorganized and are anxious to get under full steam quickly? One of them, the *Dixie Camera Club*, has 20 very active members as we go to press, and can be reached in care of A. M. Haas, 103 Parker St., Tampa, Fla. The other is the erstwhile *Aluminum Camera Club* (New Kensington, Pa.), which now goes by the name of *Allegheny Valley Camera Club. Allegheny's* secretary is Percy Powell, whose address is South Highland Ave., Cheswick, Pa.

Camera Fans Welcomed To Philadelphia Convention

A timely example of photographic camaraderie has been put forth by *Photographic Group of Philadelphia* for the benefit of camera-equipped visitors to the 1948 political conventions in the City of Brotherly Love. The Quaker clubbers have compiled, and have made available upon request, an exceptionally useful alphabetical list of things to photograph in and around Philadelphia, in a sincere effort to afford weary conventioneers choice fare for their viewfinders with a minimum of pavement-pounding. In compiling the list—which gives directions on how to reach points of pictorial and historical interest from the City Hall—members of *Photographic Group* have divulged their own favorite locations of salon material.

In addition to offering the "local photographic Baedeker," the club extends a warm welcome to its Tuesday night meetings which are held at 13 S. 21st St. If you wish to correspond with this wide-awake organization, write to the publicity chairman, Neal Landy, 2122 Spruce St., Philadelphia 3, Pa.

Canadian Slide Circuit Affords Criticism, Rating

A round-robin analysis of entries is enabling participants in the *Color Photographic Association of Canada's* color slide circuit to improve their own work, view the work of others, and get a concrete idea of how the slides entered are ranked by the entire membership. Each entrant in the 40-slide circuit has an opportunity for writing comments on the work submitted and for rating the slides in order of his preference. The result is a thorough exchange of opinions and a final rating which is hard to challenge. A

Popular Photography — Lynda Greer

recent bulletin issued by the *Association* offers helpful pointers to members in the matter of how to evaluate a color transparency, and Director Sam Vogan is to be congratulated on the sensible and thorough manner in which he is handling the project. If you're interested in further details, write to Mr. Vogan at 3 Lynwood Ave., Toronto 5, Ontario.

Ansco Revises Club Program

With the addition of several slides in full color, the ready-to-use club program entitled "Filters and Their Use in Photography" has been rendered even more instructive by its sponsor, Ansco. One of the new features is a single slide in which four objects are shown in their original colors—red, yellow, green, and blue—and in monochromatic rendition as photographed through four different color filters. The direct comparison thus afforded is easily taken in at a glance.

Clubs wishing to schedule this program are urged to get reservations in the mail at once, and to list several alternate dates in order that bookings may be completed as conveniently as possible. Requests should be addressed to the Camera Club Department, Ansco, Binghamton, N.Y.

New Quarters for Toledo

Through the cooperation of a local dealer, Gross Photo Mart, *Toledo Camera Club* recently acquired permanent headquarters in a large room above the store, at 236 Huron St., Toledo, O. Club members have pitched in to decorate and rearrange the new space, both for their own convenience in conducting club business and out of gratitude to their benefactors.

We hear . . .

THAT on the occasion of its 60th birthday celebration at the Royal York Hotel, *Toronto Camera Club* had as honored guests famed portrait expert Yousuf Karsh and PSA Prexy Phelps.

Not to be outdone by songstress Peggy Lee, Secretary Alice Sievers of *Morningside Camera Club* (Inglewood, Calif.) has sent along a very clever set of lyrics to be sung to the tune of "Manana." Wish we had room to set down the words for you. They do very well with the idea that the housework has gone to the dogs while Mama holds forth in the darkroom. Nice job, Mrs. Sievers.

Man-who-came-to-dinner note: Vice-president Phil Avallon of *Chicago Camera Club* by his own admission joined the outfit "out of a purely selfish motive, to find a place close to my office where I could work at photography." That was only two years ago—meanwhile Phil has been so active as a salon entrant and in work for his own club that he's been pushed right on up. No telling what'll happen when you poke your nose into a club darkroom.

When better photographic marathons are held, *Little Rock* (Ark.) *Camera Club* will hold 'em. Not so long ago they put on what they called a "dawn-to-dusk contest and banquet." We're awaiting with interest are port on exactly what went on.

National Camera Club has been running a series of Sunday "camera strolls" during which folks take their cameras to various scenic localities with which Washington and its environs are more than amply stocked. Makes this transplanted Washingtonian's

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viewfinder eye water nostalgically. What a welcome sight on the groundglass Pierce's Mill would be right about now!

Here's a box camera project with a different twist. *Connecticut Valley Camera Club* (Hartford) recently put on an evening demonstration of how pictures can be taken *indoors* with a box camera, including portraiture with flood and flash illumination. Films exposed during the demonstration were developed and printed the same evening. Commendable program stunt.

New address: *Lebanon Valley Camera Club* henceforth wishes its mail to be sent to Farmer's Trust Company Building 817 Cumberland St. Lebanon Pa. Also advises that there is no such organization as "Lebanon Camera Clique." Noted.

Denver Council of Camera Clubs' "Photogram" has an interesting new printed cover for its mimeographed sheets. Monthly printing now is around 1200 copies incidentally. This group you'll recall did great work among the soldiers with its "GI College of Camera Knowledge," and has been rewarded with a rare visit to Lowry Field's famous photographic lab.

The Fourth Annual Salon of Photography, composed of work by students in the Graphic Arts Department, Tucson Senior High School, has been on display in the University of Arizona's State Museum. It's sincerely gratifying to learn that Harry Goldstein continues to instruct these youngsters in photography, and we felicitate him and his gang on the best show they've put on yet. Harry's approach to his subject is sound and interesting. A few years back he had the kids make their own circular depth-of-field indicators as a class project. The one he sent us still works fine.

Middletown Amateur Movie Club has been organized, and meets on the fourth Friday of each month. President is Judge Charles Taylor, and if you care to correspond write to the Judge in care of the club at Box 90, Middletown, N.Y.

The "member of the month" corner in *Victoria* (B.C.) *Camera Club's* monthly bulletin, the "Close Up," is a nice idea. It includes a small contact portrait print of the member chosen, plus a brief analysis of where the individual hails from, type of camera used, and photographic experience. We particularly like the one in Vol. 11, No. 6, *Victoria*, the one concerning Miss Elaine Bonn, your club librarian—remember? Miss Bonn looks to us like a most effective means of getting the boys to use the bookshelf!

Amateur Movie Society of Bergen County, (Hackensack, New Jersey) enlisted the aid of a local theater group and filmed a 450-foot mystery movie. Oral sound was recorded on wire, then mixed with musical backgrounds to make disk records. Sounds interesting.

How to keep from winning first or second prizes but still manage to come in third or fourth was the problem confronting members of *Retlaw Camera Club* (San Francisco) when the gang took a camera tour through a brewery. Seems that the two top winners had to be satisfied with trophies, while the next two took home a case of beer apiece. Sure, anybody can turn in a bum print, but such studied mediocrity as this project called for takes a mighty sure touch.

Gosh, if those prints wash any longer the emulsion will start to move. Better get 'em out so see you next month.

—*Whit Hillyer.*

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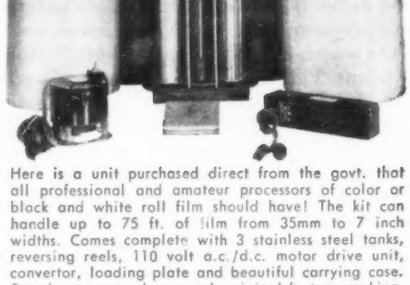

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(*Continued from page* 53)

work independently of the other.

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- 1 cable release
- 1 sturdy, but light-weight tripod with adjustable head
- 1 lens shade
- 1 each medium yellow, green and red filter
- 1 UV-16 filter (for color pictures)
- 1 exposure meter

For the Speed Graphic:

- 1 cable release
- 1 tripod with pan and tilt head
- 1 lens shade
- 1 each medium yellow, green and red filters
- 1 UV-16 filter
- 1 exposure meter
- 12 sheet-film holders
- 2 film-pack adapters (one is a spare, used only if the other is damaged)
- 1 flash unit for synchronized shutter
- 24 daylight blue flash lamps
- 2 extra sheet-film holder slides
- 1 changing bag.

In addition, the customary lens tissues, camel-hair brush, small screw driver and similar materials are carried. Since we make many pictures for publication, we also carry a supply of model release forms.

All of the accessories for the Ikonta, with the exception of the tripod, can easily be carried in a woman's handbag or man's coat pocket. The tripod telescopes to about 12 inches when closed and fits nicely under the arm.

Everything for the Speed Graphic (tripod excepted) goes into a suitcase-type carrying case.

There are two ways to handle the film problem. One is to start with what you believe to be a two or three days' supply, and purchase enough each day to replace what you have used. In this way you keep your film stock at a minimum—you have a little less to carry. On the other hand, with many things on your mind, you may forget to replenish your supply or run into a territory where the film you want is not available. Almost invariably this will happen only on the brightest, sunniest days, when you are in a section where beautiful pictures are to be found almost everywhere you look. The best pictures, like the biggest fish, always get away if you're not prepared for them.

You can avoid this disappointment by getting a full stock of film before you start. The small disadvantage of the slight extra bulk is more than offset by the assurance that you have enough film, in the emulsions you prefer, to see you through. If you have the right films, at the right time, your chances of getting good pictures are greatly improved.

It's difficult to strike an average—some may pick and choose subject matter with great care and make no more than 12 or 16 exposures a day. Others, who like to make record shots of the places they visit in addition to running down pictorial subjects, can easily take 30, 40, or even 50 pictures a day. So the film supply depends to a large extent on the way you'll use your camera.

My personal preference is for taking a picture of anything and everything that holds

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more than passing interest, and on this basis the following film stock is carried for the Super Ikonta B and Speed Graphic, assuming 10 days away from home:

24 rolls 120 size black-and-white film (Weston 50 speed).

24 rolls 120 size daylight color film.

18 packs 4x5 inch black-and-white film (Weston 100 speed).

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This represents a stock sufficient for 480 pictures in black and white, 336 color transparencies. This may at first appear to be a little on the high side, but actually it is not an unreasonably large amount of film for two enthusiastic photographers spending 10 days in territory where good pictures are to be had for the searching. This year's plans call for heavier emphasis on color, less on black and white, since the trip will be a repeat performance over familiar territory and the possibilities for pleasing (and salable) color transparencies are better known.

Soon, almost before you know it, it will be the night before you're scheduled to leave—and the time to pack your photo supplies, checking each item off against your previously prepared list. Do this in a businesslike way, arranging things so that the items you will use most frequently will be readily available. Figure on keeping these inside the car throughout the trip. Items that will be used only occasionally, plus the biggest part of the film stock can be kept in a separate box or bag in the trunk compartment and drawn on as needed.

Materials in the trunk compartment will be locked up—even when your car is garaged for the night—so they are reasonably safe. But never, under any circumstances, leave cameras inside the car, locked or unlocked, where they are visible to passers-by. Too many tourists cars have been broken into—too many fine cameras stolen to make it worth the risk.

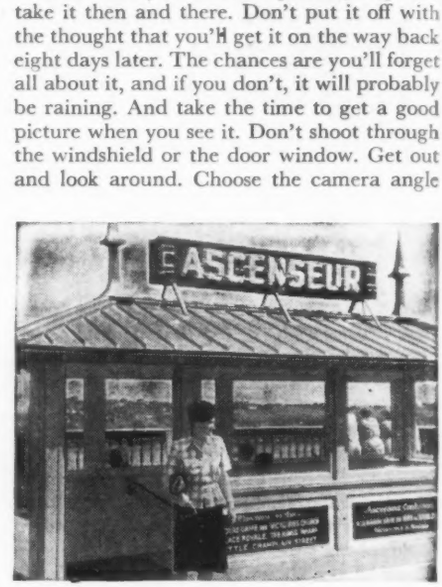
Play safe. Take cameras into the hotel with you when you send the car to the garage for the night. Take them along when you go to restaurants for meals, even though your car may be parked at the curb and easily watched from your table. Accessories, in or out of gadget bags, can be placed on the car floor and covered with a partly opened road map or newspaper to make them inconspicuous.

If this seems to indicate small faith in human nature, let me tell you about the friend who embarked on a 15,000 mile trip, planning to spend three months making still-camera color transparencies and color movies in the territory between the Mississippi Valley and the Pacific Ocean. Three days out he parked and locked his car while he stopped at a restaurant for lunch. One of the car doors was open when he returned, and a quick check showed that thieves had gotten away with a Speed Graphic and all accessories, a Leica with $f/2$ Summitar lens and a 16-mm motion picture camera, which, with lens equipment had cost nearly eight hundred dollars. Fortunately, the loss was covered by insurance, but he drove many hundred miles and wasted a lot of valuable time before he was able to purchase suitable replacement equipment.

Incidentally, insurance on your camera and equipment can be had for very little money. The rate is only approximately 1.8 percent of the valuation you place on your equipment. Look into camera insurance before you leave. You'll be surprised to discover how complete the protection is—and how little the cost. It will save you a lot of worry and you'll be reimbursed in the event of loss from almost any cause.

On the road you'll find better pictures and more opportunity to take them if you follow secondary routes. The main roads are so busy, the traffic so great, that you have no time to investigate the territory through which you're traveling.

And when you do see a picture, stop and take it then and there. Don't put it off with the thought that you'll get it on the way back eight days later. The chances are you'll forget all about it, and if you don't, it will probably be raining. And take the time to get a good picture when you see it. Don't shoot through the windshield or the door window. Get out and look around. Choose the camera angle



Some pictures, like this, have little pictorial value, yet serve as pleasant reminders of the places you've visited.

and composition carefully. Take meter readings. Use filters when they are needed. Yes, even unlock the trunk compartment and dig out that tripod if the subject demands a long exposure. After all, the few minutes you spend in making a good picture are nothing compared to the hours you'll spend in self-recrimination if the picture is a failure because of some little thing you failed to do.

When you plan to spend considerable time in one locality you'll be able to supplement your previously-prepared notes with on-the-spot information.

The evening of arrival is a good time to stroll around the main thoroughfares. Stop at a newsstand and buy a handful of picture postcards (preferably photographic cards) and a good guide book and map. Take these back to the hotel with you. Study the cards. Decide which subjects are worth photographing and mark their locations on the map. Locate, too, the subjects you've jotted down in your preliminary notes. Read the guide book carefully and try to evaluate the importance of the points of interest it describes. Mark the location of some of these on the map, too.

By the time you've finished you should have a pretty fair understanding of the town in which you are visiting. You know where the important points of interest are located and how to get to them without lost time or motion.

I prefer to get these obvious shots first. For then, even though the weather may turn against me later, I'll at least have some good pictures of the town for my album.

It has always seemed to me that pictures

of important buildings, quaint churches, historical landmarks and the like present some of the most difficult subject matter for the visiting photographer. Since they are obvious picture subjects, everyone does them, so each present more or less of a challenge to the photographer who wants to put individuality into his pictures.

Stock advice in situations of this kind is to walk 'round and 'round the building or other subject observing it first over your left shoulder and then over your right, until you discover a "different" angle. At this point the fortunate photographer unleashes his picture machine and captures a masterpiece.

This is good advice, but it doesn't go far enough. In the first place, everyone but the snapshot artist does it. Secondly, the architecture of most buildings is such that there simply aren't very many different camera angles from which to make effective pictures. Settle on the best angle and look for other ways to improve matters.

Lighting is one. If a building faces west, nine out of ten pictures of it will have been made during the late afternoon hours when the sun shines smack on the front. Maybe your "different" shot will be taken shortly after noon when there is a little side lighting. Just this one thing can make a lot of difference.

Framing the subject with nearby trees or foliage is another effective device. This may hide some portions of the subject, but if enough remains to make it recognizable, you'll likely have a better picture. In the absence of suitable foliage you may be able to shoot from inside the doorway of a nearby building.

Foreground objects can sometimes be worked into the composition. These are always good when they add to the pictorial quality.

Put people in your pictures. This is almost a "must" in movies.

Other more striking, but sometimes appropriate tricks, include the use of deep red filters or infrared film.

To my way of thinking the real fun of photographing a new town doesn't really begin until the landmark-type shots have been made and I can begin to poke and peer around for unusual subject matter.

What you look for and photograph depends entirely upon what interests you. But don't expect to find much of anything through a car windshield. If you must drive, park the car and explore the immediate vicinity on foot. Then drive to another location and repeat the performance. Intensive searching, coupled with the heightened interest that naturally results from observing unfamiliar territory will turn up more pictures than you ever believed possible.

And when you find a subject, take time to get the best picture you know how to make. The one good shot you get right here—on this street corner, or in this park—is worth more than any dozen you might find in the next block.

Get started on your vacation planning today. Good luck, happy driving—and may all your days be sunny!

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*Weltax, 2¼ x 2¼, F:4.5, Selftimer	49.50
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Kodak FLASH-Bantam, Coated F:4.5	57.72
Kodak "35", Coated F:4.5, Flash-Shutter	57.72
*Monitor 620, Ctd. F:4.5, Flash-Shutter	59.50
*Retina I, Chrome, Ektar F:3.5, Comp. Rap	59.50
*Retina IA, Chrome, Coated Ektar F:3.5	69.50
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Ciroflex, Coated F:3.5, Case	85.48
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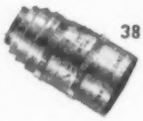
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Find The Key Words

(*Continued from page* 81)

hand and stop lens down to desired opening, instantly leveling camera back to shooting position.

Shoot means to fire away when ready (holding your breath at the same instant)! Then, pull the tab out right then and there, pull the mirror into place, and rewind the shutter. If no other pictures are to be taken, the slide is reinserted at this stage.

As for the shutter speed to be used, he was

The Leica (above) and the Rolleiflex (below) are examples of highly complex cameras which require familiarity plus practice on the part of the photographer in order to obtain good results. Following a "key word" routine, as described in the text will help to improve handling of precision instruments such as these.

told to pre-set the shutter speed before he left home; if the day turned brighter or darker, the shutter was to be instantly reset to a suitable speed for the prevailing light condition. In this way, all the attention could go to the four key words—*slide*, *focus*, *stop*, *shoot*!—and of course to the selection and composition of the subject to be photographed.

The report is that Freddie never again

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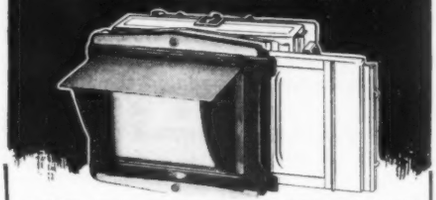

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complained that his camera was difficult to handle, and he certainly never again had trouble with double exposures or blanks. His pictures now have depth of field and are in focus. Success!

With the average roll-film camera the words: *shutter, stop, focus, cock, shoot, wind, film* will carry you through difficulties. With camera in left hand set shutter, aperture, and distance—or raise camera to focusing position if it is a rangefinder or reflex model. Without shifting hands cock shutter, steady camera, shoot, and wind film immediately.

Better sit down with your camera and look for some key words of your own.

CHECK YOUR REFLECTOR FOR USING FLASH GUIDE NUMBERS

Do you have difficulty getting adequate exposures using the index numbers furnished with flashbulbs? For instance, the exposure guide number for a No. 5 peanut bulb, open flash with film rated 64 Weston, is 270. If you get negatives that are too thin using the numbers, it is possible your reflector is not as effective as those on which the index numbers are based.

Check your reflector this way. Using a No. 111 enlarger bulb the same size as the No. 5 flashbulb, take an exposure meter reading on its brilliance—with and without your reflector. Guide numbers are based on a reflection factor of seven times. In other words, your meter should read seven times as high with the enlarger bulb in the reflector as it does bare.

The reflector illustrated gave a factor only of four, so the exposure guide number for No. 5 bulbs in this reflector should have been about 155. If you are 10 feet away, using 64 Weston film and open flash, then the aperture you would use would be *f*/16. Once you know the reflection efficiency of your equipment, you can figure new exposure guide numbers for each speed of the shutter.

You can double check your experiments by taking three shots, using the indicated stop, one stop larger, and one smaller. Whichever gives you the density of negative you like best will give you a tip as to the correct number. Shoot these three flash tests from 10 feet away, then multiply the aperture used by 10 to get the guide number that suits you best. Use open flash to obviate any faulty synchronization troubles.—*Arthur L. Schoeni, Arlington, Va.*

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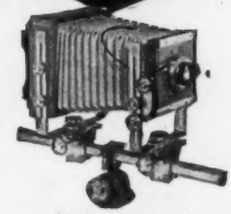

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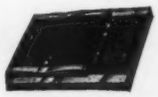

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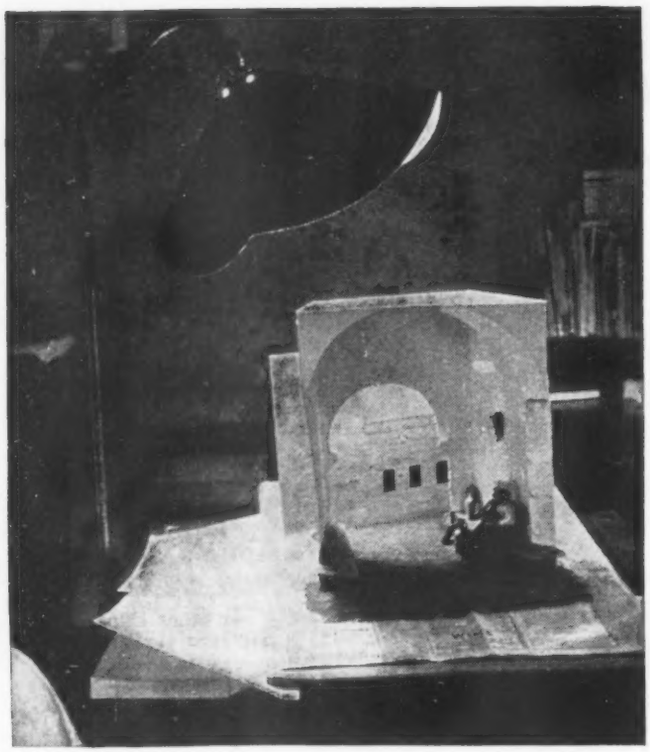
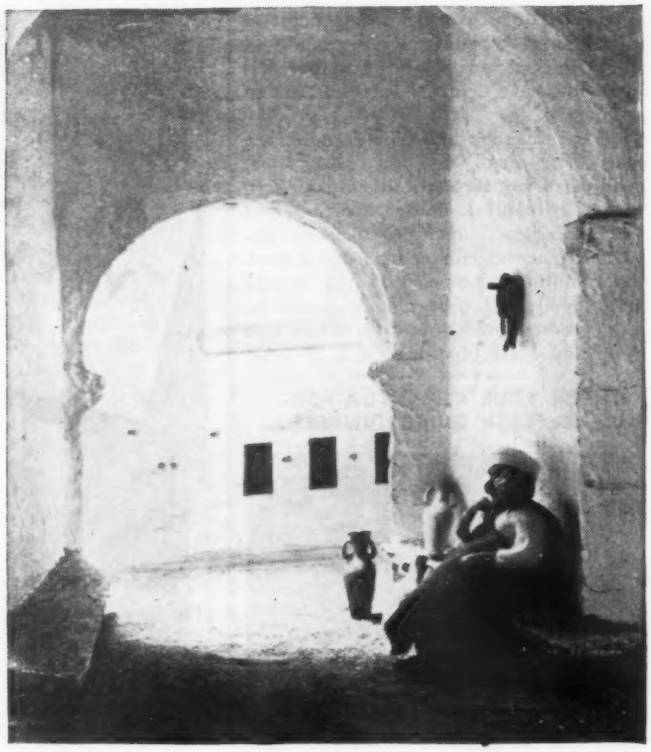


Cardboard, plaster of paris, modeling clay, bits of cloth, and fine dirt on a card table and presto! here is a scene in Tunisia.



Modeled after a real Tunisian scene, the native and urns are made of clay, and the walls are cardboard covered with plaster.

TABLETOPS are FASCINATING

Limited only by your imagination, you'll find fun and satisfaction in modeling and lighting your own scenes

By ROBERT A. BOHLEN

PHOTOGRAPHING scenes or objects or people as or where we find them is great fun, but if you have never tried tabletops you have missed one real creative branch of photography. Here you can be your own director, camera man, prop man, and artist. Tabletops can portray humor or fantasy. They may be natural and true to life or distorted. They may tell a story or put over a definite idea. The scope of tabletop is limited only by your imagination and creative ability.

Elaborate equipment is not necessary. Almost any camera will do, and lighting, while important, can be done with the simplest equipment. Your subjects do not move, so exposures can be as long or as short as you desire. Some of the props for your scene may already be close at hand, others can be purchased in variety stores. Some modeling clay, plaster of paris, balsa wood, and cotton are always useful.

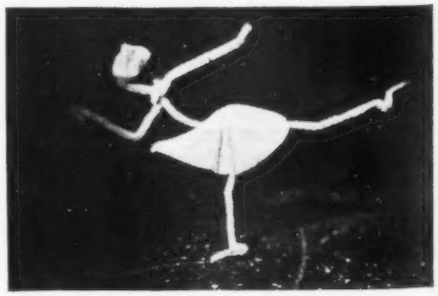
My purpose here, however, is not to delve deeply into the details of how to make and take tabletops, but rather to arouse your interest in this fascinating hobby. If I have succeeded in this I would suggest that you get one of the several available books on the subject, such as *Table Top Photography* by Norris Harkness and Ernest E. Draper.

My first attempt at tabletop was a simple ice skater, made of pipe cleaners and bits of paper, skating on ice which was really a slate marked with chalk. This is an example of the imaginative type of tabletop, depicting a scene from life, but without any attempt at reality. This picture was published in the March, 1941, issue of *Prize Photography*.

After that I wanted to make more elaborate pictures, so I purchased a copy of the book mentioned above. My next attempt was "Chores." Here we tell a story —the farmer wading through the snow, pail in hand to attend his herd. We have the illusion of something real created by artificial means. This picture won third prize in the photo contest in the May, 1942, issue of *Mechanix Illustrated*. A few changes in this scene, and it became the subject of my 1942 Christmas card, which is another use to which tabletops are readily adaptable.

The snow in these pictures is cotton

Painted background, cotton, bits of wood, and signs form a nice Christmas greeting.



Ice Skater, author's first tabletop, is simply pipe cleaners, paper, and slate.

sprinkled with table salt. The fence was made of strips of cigar box wood, the barn is cardboard cut out, lined, and shaded with pencil. The clouds were painted on cardboard. Modeling clay and bits of cloth made the farmer and for the trees I used arbor vitae twigs from my own shrubs.

"Tunisia" won a special merit award in a *New York Herald Tribune* annual contest. The idea for this picture was

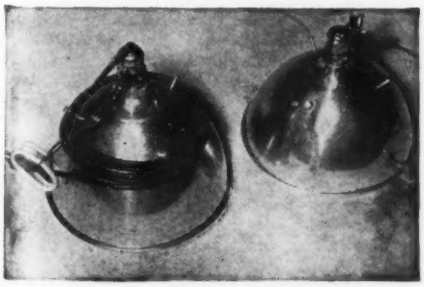
Farm scene in winter was cleverly made from bits of cotton, salt, cigar box wood, cardboard. Clouds were hand-painted.

gleaned from an actual photograph of a scene in Tunisia which appeared in *The National Geographic*. Here is another example of the faithful imitation of a scene from real life. The native and the urns were made of modeling clay (bits of cloth were used for clothing); the walls were cardboard covered with plaster. Dry, screened earth simulated the Tunisian sand.

The lighting in these pictures was simple—one floodlamp and reflectors. For the ice skater, the lamp was placed in a cardboard box with a small opening at one end to give the effect of a spotlight.

I spent many enjoyable hours preparing the sets and taking these pictures. That they received some recognition was all the more gratifying. Don't you agree that tabletops can be fun? Why not get started on one to-night?—

NOTEBOOK FIXTURES ELIMINATE SLOPPY CORD ON REFLECTORS



Aluminum notebook fixtures on clamp-on photoflood reflectors will eliminate the annoyance of sloppy cord. Available in most stationery stores, these aluminum "posts" consist of a threaded tube and screw. After drilling three ⅛-inch holes in each reflector, insert the posts into position, and they will hold the cord in place as illustrated.—*D. R. Smucker, Chicago, Ill.*

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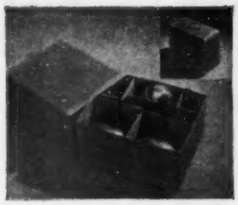

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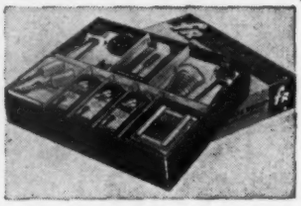

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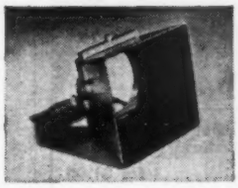

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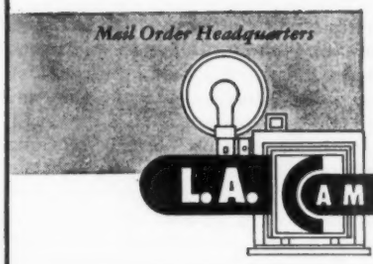

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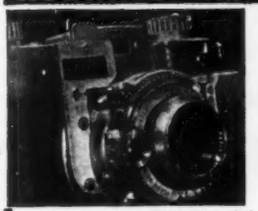

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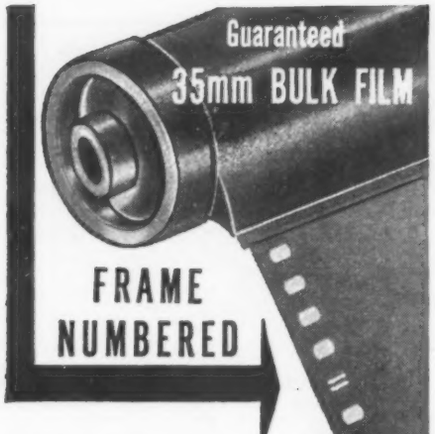

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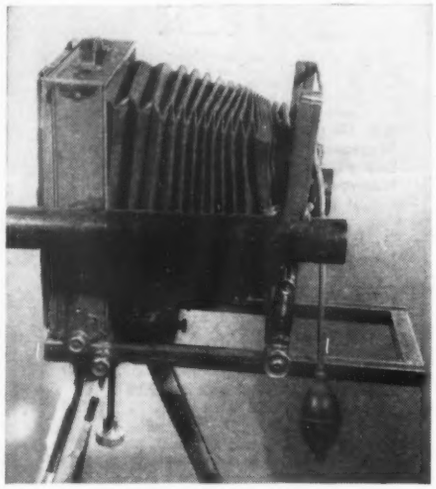
A RANGEFINDER FOR 8x10 CAMERAS

By LEONARD CLAIRMONT

LATENT PROFANITY may not be too good for the interior of a temperamental photographer, and there are usually moments in every photographer's life when he has to swallow a lot of his verbal threats and go about his business as if nothing in the world could annoy him. Most ugly words must be muttered at the very instant when a picture is about to be exposed and the subject moves out of focus. This is the time when portrait photographers generally add another month to becoming prematurely gray.



Tubes slide apart as bellows is extended. Lens in the front tube has the same focal length as camera lens and is in the same plane. Groundglass is put in viewing end.

Since time immemorial photographers have been saying: "Something should be done about this." But nothing has been done. With only a few minor improvements, the 5x7 and the 8x10 cameras look and are practically the same as those used by our grandfathers.

The desire to "do something about it" finally overtook me, and this is what came of it: *a rangefinder suitable for an 8x10 camera.*

This new rangefinder will enable the photographer to make a last-second check on his focus just before snapping his picture. And if he finds that his subject has moved out of focus, all he has to do, is to set it right again by turning the camera focusing knob. No replacing the slide, removing the film holder, opening the diaphragm and the shutter, bringing the cloth back down over the groundglass, and starting all over again.

My rangefinder is a very simple device. It consists of a two-inch tubing, 10 to 12 inches in length, into which a smaller tubing of the same length has been fitted. One is fastened to the front board of the camera, and the other to the back part. When the camera bellows moves in and out, the smaller tubing will slide in and out of the slightly larger one. The front tubing is fitted with an inexpensive projection lens of the same focal length as the lens I am using on the camera. The rear tubing has a piece of groundglass placed inside and on precisely the same plane as the regular camera groundglass. It is that simple!

The tubings are hinged to the camera on the same principle as the detachable flashgun, only that the front attachment has an extension arm, which will allow the rangefinder to be swung to either side to compensate for the parallax or to be trained on a given spot of the picture. To suit the need of the operator, a magnifying glass may be inserted into the viewing end of the tube to give a slightly larger image, which will help in finding the critical focus. The lens can be removed and a lens of any other focal length, corresponding to the lens to be used on the camera, can be put in place and fastened with a set screw The tubing extends beyond the lens so as to give proper shading.

This rangefinder ought to fill a very pressing need in any portrait studio . . . it certainly has for me.—

Magnifying glass may be inserted in the viewing end of the rangefinder to give a slightly larger image. The author mounted prints on groundglass for demonstration.

The Photographic Past

(*Continued from page* 87)

old camera's only speed. Both cameras were placed six feet from the subject and at approximately the same height, and both snapped at the same time. Both negatives were developed in a tank for 20 minutes in D-76 developer and enlarged on Kodabromide No. 3. The larger size image on the negative exposed in the Graphic is due to the longer focal length, 6⅜ inches. Both negatives were enlarged equally.

A. H. Sheldon, of Electra, Texas, owner of the camera, bought it in May, 1893, to take to the Columbian Exposition in Chicago. He paid $32.50 for it and $2.50 for a leather case to go with it.

"Take the exposed film to a commercial finisher? No sir, I did all the work myself, besides there weren't any at that time," laughed Sheldon. "I started out with pyro, but later changed to an elon-hydroquinone developer because of the stain encountered with the former." He also explained that he used a chrome alum hardening bath in hot weather.

"I didn't develop the whole roll at one time, that would be an almost impossible task—150 exposures to the roll. I cut them in strips of three or four, or even in single ones. I generally exposed the whole roll before I started to develop them. It wasn't so easy to cut out a couple and then attempt to rewind the remainder of the film."

Sheldon made his hobby pay and sold quite a number of prints, mostly portraits. Soon after he bought the camera, he began working for the Associated Press as a telegrapher in Marquette, Michigan, but never took a news picture in his life.

"That was before the days of nationwide picture coverage," he explained, "just a few of the larger newspapers had photoengraving plants."—

HANDY BLACK BACKGROUND

An ordinary black lacquered ferrotype tin makes a good background against which to photograph small objects such as flowers, art objects, or similar articles (see illustration). Lights, of course, must be placed in such a position that they will not be reflected by the shiny surface of the squeegee tin.—*Paul Hadley, Philadelphia, Pa.*

LOOK FOR THE HANDY WHITE TAB

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Attractively priced

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Now let's look at the inside of a Fidelity holder ...at its very heart, the light trap. Notice in the illustration above, the comb-like structure of springy brass. Each individual prong, acting independently of the one next to it, exerts a firm pressure on the light seal. As the slide is inserted or withdrawn in strong sunlight, no pin points of light develop at the slide edges as would be the tendency with a one piece spring. Instead, these little danger points are perfectly sealed through the ability of brass to conform automatically to any irregular space. The same sincerity of design has been consistently applied...not just to the light trap but to every one of the Fidelity holder's 30 parts, whether they show or not. Film guides are metal of course, with just enough crimping action to hold the film firmly against the aluminum center panel...exactly in the focal plane. Not even the smallest detail has been overlooked...not even the finish on the center panel, where minute grains of foreign matter if present under the paint, could scratch the anti-halation coating of the film.

Fidelity holders are light in weight...they are made ***extra long*** for easy removal and to make them fit all cameras designed for regular double cut film holders. They are made ***extra well*** because photographers are perfectionists.

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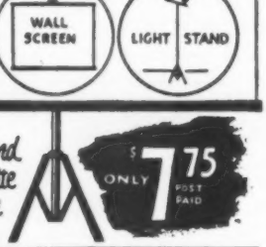

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Photographing the Indian

(*Continued from page* 61)

like to have their pictures taken. I could though, he agreed, take several views which he indicated. I took them, without enthusiasm, because they were just bare landscapes. Then, as we turned a corner in the ancient city, a beautiful sight came into view. Through an arch-way was a small burro, being loaded with wood by a Hopi. It was perfect and just what I wanted.

"Oh, no." cried my mentor, who by this time I was convinced was none other than the missing chief. "I send the man away and then you take it."

But that was not my idea. He called out to the woodgatherer and translated the reply as, "Two dollars for a picture." It took ten minutes of bargaining to get it down to 50 cents.

Most Indians have learned the desirability if not the value of money by contacts with the white man. The women of Acoma who have wayside stands on the road between Gallup and Albuquerque, New Mexico, drive a hard bargain. When a car stops, they rush up, holding some of the pots, ash trays, and vases, calling out the price. Their English is adequate to make known that for

A brush of Yucca fiber helps this Navajo woman to dress her husband's hair. When it is finished and twisted into a long knot, she will tie it fast with the string which the man can be seen holding.

each picture taken, a dish must be purchased, and each member of the "firm" must be patronized. If there are two women and a small girl, then three pots will be the minimum. I had bought several creations and taken several pictures but wanted one more. The women insisted that I take a very large vase and argument was to no avail. My last picture of the group shows them hiding as completely as possible behind their shawls, all huddled up.

To visit their sky city is an experience for which you must be prepared to pay. It is approached on foot by a sandy trail that leads up hundreds of feet to the top of a mesa overlooking miles of surrounding desert country. The camera had to pay an admission fee as well as myself and a guide followed me to see that any pictures were paid for.

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The few natives that I saw scurried at the sight of the equipment and each shot meant a lengthy bargaining with the guide as interpreter.

The people of the Zuni villages expect full payment as models and the silversmiths I met wanted several dollars for each shot. It can be an expensive hobby at that rate.

When the Indian road winds away from the paved one and cars no longer whizz by, the visitor gets into the real Indian country with its quiet, pastoral life. The White River Apache Indians of Arizona, for example, are a friendly people. Their hogans of branches and brush with a canvas thrown over, look like haystacks and they emerge from them,

This bright-eyed youngster looks out from under the shade of her old-fashioned crib, of the same kind that Navajo babies have known and used for generations.

interested in any stranger who finds his way among them. There are beautifully made cradle-boards with fat-cheeked babies and little girls in colorful dresses, made of many yards of bright colors, exact copies of the mother's garb. I saw the women going to get water, leading burros laden down with bottles, going like Rebecca, to the well.

In Havasu Canyon, hundreds of feet below the South Rim of the Grand Canyon, is the "Land of the Sky Blue Water." The Havasus who live there have a pleasant philosophy about pictures. One of the Indian agents has convinced them that visitors bring money to their village and that it is the politic thing to encourage pictures instead of demanding money. They love their canyon with a more than usual devotion and prefer it to going "on top" to earn cash. No wonder, for a sparkling stream bursts out of the rock, some distance above the settled area, and makes a walled-in paradise. You can take pictures of the children swimming in the stream, of the men working their farms by irrigation, and of the social life of a primitive people who claim never to have harmed a white man.

And then the Navajos. There are some 50,000 of them, living in a widespread area that includes an amazing variety of scenery. At their lively rodeos and fascinating "Squaw Dance" (held at night) the cameraman is in his glory. You may meet a family along the road, goods piled high in a wagon and a flock of sheep and goats being herded along

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by a small boy on a burro with several thin dogs skirting the edges.

The best introduction is to approach with dignity and offer one's hand. This is not the Indian method, but he has learned that the white man's ways are different and knows it to be their way of greeting each other. A smile, a word of greeting (the language doesn't matter), a cigarette offered and then lighted (for he will have no matches) are the "open sesame" to pleasant relations.

After that you can bring out your camera. There will be no time to use reflectors, and hardly enough to measure the light—but some candy for the children, especially if you have a helper who can mark time while you get things ready, will give you a chance to get pictures. Often the Indians themselves will rush into the summer shelter to put on more jewelry and perhaps re-do the hair knot.

The redman, like his white brother, is apt to assume a wooden expression at the moment he thinks the picture is being snapped. Conversation (and you never know but what they understand English as well as you do) will distract attention. An appropriate joke will bring light into their very mobile faces.

For the Navajo loves a joke. A tourist tells of having asked an Indian whether or not his things were safe to leave by the road while he walked to the edge of a canyon to see the view. The Navajo scanned the horizon carefully and then said, with a solemn face, "Very safe. Not a white man in 50 miles."

The desert air in the Southwest is miraculously clear and the sun powerful. The lens aperture can be small and the exposure shorter than almost anywhere else. A little experience will guide you. In color you probably will take pictures that will draw comments like these:

"Was the sky really that blue?"

"Aren't the colors overdone in that picture?"

I have taken many portraits of these Indians. With their family about them, proudly displaying the beautiful rugs and treasured jewelry which spell wealth on the high northern plateau of Arizona, they have been dignified, courteous, and kindly. The promise of a picture is always pleasing to them. But don't try to put anything over.

Once in Marsh Pass, I was taking pictures of the rugged scenery up Tsegi Canyon. Four or five children appeared from the sagebrush to watch. They responded to the offer of candy and we followed them up a hill to get shots near the corral with their sheep. Beside the candy, I gave each a coin and proceeded to take pictures, one a profile of a handsome boy. We were almost through when up the trail toward us came a young Indian woman on the run. She stopped, drawing herself up to full height and demanded,

"*What* are you doing with my children?"

I explained and the children showed her the money. Adding some to it for the mother, we saw her expression soften. I have often wondered what she would have done if we had not convinced her of our honest intentions. A portrait of her as she confronted us would have made a splendid study, but would not have been tactful, to say the least.

A Navajo rodeo is one continuous opportunity for pictures. Whether a race is being run, with ponies racing through the dust, outlined against a stormy sky, or the "audience" piled in wagons and cars along the edges, watching a young buck come out on a bucking bronco, these people are photogenic. The men are apt to be decked out in bright silk shirts and the girls in their newest dresses and blankets. Magnificent bracelets and rings, strings of turquoise around their necks, or stones in earrings, and coins sewed in profusion on their blouses give a barbaric opulence to the costume. Superb horsemen and swift runners, they make every event one worth catching.

Yes, the Indians are real people, and wonderful subjects for photographic study. Imbued with a simple and workable philosophy of life, they often attain great age. Portraits of these old faces, showing strength and character, have their counterparts no where else.

You will enjoy making friends with them and will count the shots you take as the best hunting you ever did.

Popular Photography — Frank Adams

"He just gets darn fed up with having his picture taken all the time."

Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

5th New Zealand International Salon of Photography*, Waikato Photographic Society, Hamilton, New Zealand.
On exhibition May 10 to Aug. 6 throughout New Zealand.

7th Montreal International Salon of Photography*, Montreal Camera Club.
On exhibition May 29 to June 20, Museum of Fine Arts, Montreal, Canada.

1948 Baltimore International Salon of Photography*, Baltimore Museum of Art and Baltimore Camera Club.
On exhibition June 4 to 30, Baltimore Museum of Art.

12th Virginia Photographic Salon*, Camera Club of Richmond.
On exhibition June 13 to 30, Valentine Museum, Richmond, Va.

1st Dixie National Salon of Photography*, Dixie Camera Club, Atlanta, Ga.
On exhibition July 1 to 15, Carnegie Library, Atlanta.

11th Annual Salon*, Memphis Pictorialists.
On exhibition during July at Brooks Art Gallery, Memphis, Tenn.

3rd Oklahoma International Color Slide Exhibition, Duncan Camera Club, Duncan, Okla.
On exhibition June 25, Duncan, Okla.

International Salon of Photography, Czechoslovakian Association of the Amateur Photographic Societies.
On exhibition from September to November in Czechoslovakia.

"Gateway to the North," 3rd Annual Exhibition of Photography, Edmonton, Canada.
On exhibition July 12 to 17, Arena Building, Edmonton, Canada.

5th Lititz Springs Photographic Salon*, Lititz Springs Camera Club, Lititz, Pa.
Closes June 23.
Entry fee $1.
Four prints allowed.
On exhibition July 4 to 11 at the R. M. Spacht Furniture Store, Lititz, Penna.
For entry form write David E. Miller, 37 E. Lincoln Ave., Lititz, Pa.

1st Saskatoon Canadian Salon of Photography*, University of Saskatchewan.
Closes June 28.
Entry fee $1.
Four prints allowed.
Canadian entries only accepted this year.
On exhibition July 19 to 24 at Saskatoon Exhibition.
For entry forms write Fred Wiles, Suite 30, Kewatin Apts., Saskatoon, Sask.

3rd International Salon of Photography, Camera Luxembourg.
Closes July 1.
Entry fee $1.
Four prints allowed.
On exhibition Aug. 14 to 25, at the Municipal Palace of Luxembourg.
For entry form write Georges Steil, 14, rue St. Hubert, Luxembourg.

36th International Salon of Pictorial Photography, Societe Francaise de Photographie et de Cinematographie, Paris.
Closes July 1.
Entry fee 300 francs.
Four prints allowed.
On exhibition from Oct. 9 to 24, at 51 rue de Clichy, Paris France.
For entry form write M. le Secretaire de la Societe Francaise de Photographie, 51 rue de Clichy, Paris (9e), France.

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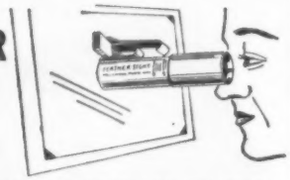

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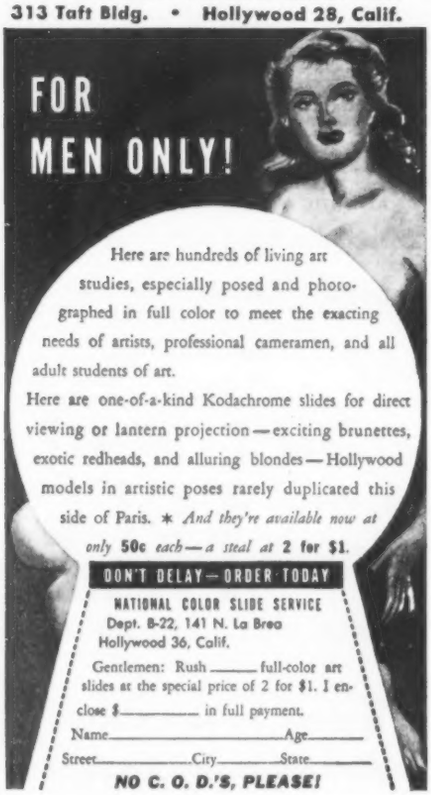

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4th Salt Lake International Color Slide Exhibit*, Salt Lake Photochrome Club.
Closes July 3.
Entry fee $1.
Four slides allowed.
On exhibition July 16 to 24 at the State Capitol, Salt Lake City, Utah.
For entry form write Dr. C. E. Barrett, Box 246, Salt Lake City 8, Utah.

10th International Salon*, Muncie Camera Club, Muncie, Indiana.
Closes July 15.
Entry fee $1.
Four prints allowed.
On exhibition from Aug. 1 to 6, Delaware County Fair, Muncie, Indiana
For entry form write Clifford E. Reese, R.R. 3, Box 380, Muncie, Indiana.

4th International Exhibition*, Falmouth Camera Club, Cornwall, England.
Closes July 17.
Entry fee $1.
Four prints allowed.
On exhibition Aug. 4 to 14, YMCA Bank House, Falmouth, Cornwall, England.
For entry form write C. E. Brooking, "Cotswold," Trescobeas Road, Falmouth, Cornwall, England.

9th Annual North American Salon of Photography*, Sierra Camera Club and California State Agricultural Society.
Closing date for prints, July 28; for color transparencies, Aug. 7.
Entry fee: $1 for 4 prints, $1 for 4 slides.
On exhibition Sept. 2 to 12, California State Fair, Sacramento, Calif.
For entry form write Grant Duggins, Exhibit Sudervisor, P.O. Box 2036, Sacramento 9, Calif.

Illinois State Fair International Salon of Photography, Springfield, Illinois.
Closes Aug. 2.
Entry fee $1.
Four prints allowed.
On exhibition at Springfield, Ill., Aug. 13 to 22
For entry form write George L. Cashman, Director of Photography, 315 E. Monroe Street, Springfield, Ill.

15th International Salon of Photography, "Iris," Antwerp, Belgium.
Closes Aug. 10.
Entry fee $1.
Four prints allowed.
On exhibition during September in Antwerp.
For entry form write L. Verbeke, 435 Lackbors Avenue, Deurne-Antwerp, Belgium.

Swedish Master Competition 1948.
Closes Aug. 15.
Four prints must be sent.
On exhibition from October to November in Stockholm.
For entry form write Swedish Master Competition 1948, Box 3221, Stockholm 3, Sweden.

2nd Annual Photography-in-Science Salon, Smithsonian Institute and The Scientific Monthly, Washington, D. C.
Closes Aug. 16.
No entry fee.
Four prints and four color transparencies allowed.
On exhibition Sept. 1 to 21, U.S. National Museum, Washington, D.C.
For entry form write The Scientific Monthly, 1515 Massachusetts Ave., NW, Washington, D.C.

Reading International Exhibition of Photography*, Berks Camera Club, Reading, Pa.
Closes Aug. 16.
Entry fee $1 each entry of four.
Four prints and four color slides allowed.
On exhibition from Aug. 28 to Sept. 12, at the Reading Museum and Art Gallery.
For entry form write Foster E. Moyer, 325 Hoskins Place, Reading, Pa.

8th Focus International Golden Jubilee Salon, Focus Ltd., Bloemendaal, The Netherlands.
Closes Aug. 21.
Entry fee $1 for prints and $1 for slides.
Four prints and/or slides allowed.
On exhibition from Sept. 18 to Oct. 3, "Arti et Amicitiae" Art Gallery, Amsterdam, Holland.
For entry form write Focus Ltd., Fotosalon, Bloemendaal, The Netherlands.

39th Annual International Exhibition, London Salon of Photography.
Closes Aug. 25.
Entry fee 5s.
Six prints allowed.

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For entry form write R. C. DeMorgan, 26–27, Conduit St., New Bond St., London, W. 1.

7th Sao Paulo International Salon of Photographic Art, Foto-Cine Clube Bandeirante, Sao Paulo, Brazil.

Closes Aug. 30.
Entry fee $1.
Four prints allowed.
On exhibition during October at the "Pre tes Maia Galleries," St. Paulo, Brazil.
For entry form write Foto-Cine Clube Bandeirante, R. S. Bento 357, 1.? andar, S. Paulo, Brasil.

13th Annual Western Ontario Internationa Salon of Photography, London Camera Club.

Closes Sept. 3.
Entry fee $1.
Four prints allowed.
On exhibition Sept. 21 to Oct. 5 at the London Camera Club, London, Ontario.
For entry form write A. E. Adams, 923 Maitland St., London, Ontario, Canada.

44th Annual Exhibition of Pictorial Photography, Nottingham and Notts. Photographic Society, Nottingham, England.

Closes Sept. 6.
Entry fee $1.
Limit of four prints, six monochrome lantern slides, and six color lantern slides.
On exhibition October 2 to 30, City Art Gallery, Nottingham Castle, England.
For entry form write Messrs. F. Mead and G. D. Harrison, c/o Midland Bank, Ltd., Victoria St., Nottingham, England.

Northwestern International Salon of Photography*, Western Washington Fair, Puyallup, Washington.

Closes Sept. 7.
Entry fee $1.
Four prints allowed.
On exhibition Sept. 18 to 26, Puyallup, Washington.
For entry form write Western Washington Fair Association, Puyallup, Washington.

3rd Columbus International Exhibition of Photography*, Columbus, Ohio.

Closes Sept. 8.
Entry fee $1 for each division.
Pictorial: four prints allowed.
Color: four transparencies, four color prints allowed.
Nature: four transparencies, four color or monochrome prints allowed.
On exhibition Sept. 15 to 22, Lazarus Assembly Center; Sept. 28 to Oct. 5, Columbus Gallery of Fine Arts.
For entry form write Fred H. Braunlin, 456 Elsmere St., Columbus 6, Ohio.

5th Louisville International Salon of Photography*, Louisville International Color Slide Exhibition, Louisville Photographic Society.

Closes Sept. 14.
Entry fee $1 in each division.
Four prints or four color slides allowed.
On exhibition from Oct. 1 to 17] prints at J. B. Speed Art Museum, color slides at Speed Scientific School, Louisville, Ky.
For entry form write Thomas Muldoon, 1914 Wrocklage Ave., Louisville 5, Ky.

8th Annual Victoria International Salon of Photography*, Victoria Camera Club, Victoria, B.C., Canada.

Closes Sept. 17.
Entry fee $1.
On exhibition from Oct. 17 to 24, Empress Hotel, Victoria.
For entry form write Stephen Jones, 2382 Lincoln Road, Victoria, B. C., Canada.

5th Chicago International Color Slide Exhibit*, Chicago Color Camera Club.

Closes Sept. 25.
Entry fee $1.
Four slides allowed.
On exhibition Oct. 12 to 15, Chicago Historical Society.
For entry form write Philip R. Kephart, 328 Franklin Ave., River Forest, Illinois.

4th Mississippi Valley International Salon of Photography*, St. Louis Camera Club, St. Louis, Mo.

Closes Oct. 20.
Entry fee $1 for four monochrome prints] $1 for four color transparencies.
On exhibition from Nov. 6 to 21, St. Louis City Art Museum.
For entry form write Norman Brice, 51 Ridgemoor Drive, St. Louis 5, Mo.

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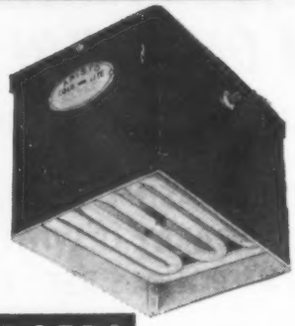

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On Deck

(*Continued from page* 49)

Fully established at last, Rosenfeld opened his own office in the Morton Building on New York's Nassau Street in 1908. . . . He had meanwhile married.

The Rosenfelds have three sons and a daughter. All three of the boys followed their dad into the profession of photography and two of them, Stanley and David, are in business with him on a full time basis.

Almost any day when there are boats on the water, the Rosenfeld family may be found afloat, too, in their specially-built *Foto*. The design specified (according to Rosenfeld's wishes) a V-shaped hull with low freeboard and high stability. The sides of the hull were flared to keep spray out of the cockpit and lenses. The reason for low freeboard was to minimize surface exposed to the wind, and of course high stability is desirable to provide as stable as possible a platform for the photographer. The boat is 32 feet long, and other photographic aids include a perforated rubber mat to prevent slipping in the cockpit, and a mahogany bar built thwartship at hip height in the cockpit as a brace. No tripod or other rig is built into the boat for camera support. The camera is usually hand held at eye level, and being able to keep the horizon line horizontal in a rough sea is a trick that comes only with time and practice. Says Rosenfeld, "After a few years it is surprising how well you can stand up when the boat is tossing and still get the horizon straight."

On a typical day, Rosenfeld is probably standing in the cockpit of the *Foto*, ready to shoot according to a plan which was thoroughly discussed before the family started out. With "Rosy" on a typical day might be William, at 26 the youngest son in the family. William stands ready with additional film holders, and being an excellent sailor, keeps alert for wind changes, and to observe possible tactical situations. On the foredeck, Dave might be squatting with a camera loaded with color. Stanley would be at the wheel, a key assignment.

The operation of the quartet is conspicuous by a remarkable lack of audible conversation. Most of the conversation is by understanding, but when on occasion the silence is broken, chances are the exchange is violent and short. Although this is a typical arrangement, a feature of the Rosenfeld family group is that any one of the four can handle all of the jobs. All pictures, however, automatically bear the credit line MORRIS ROSENFELD, which in a sense makes "Rosy" quadruplets.

In his half century of photography, Rosenfeld has run the gamut of cameras. Familiar with the 14x17 wet plate camera through his early days, Rosenfeld has made pictures with every size of camera, down to the Contax. Most of his more recent pictures were made with the 4x5 Speed Graphic. The Rosenfelds have a full assortment of cameras and lenses, but the Graphics get the most use. The Graflex, which might seem ideal, is not too highly regarded because the change of light value between direct observation and the groundglass has proved somewhat bothersome.

When he goes out to cover a big regatta, Rosenfeld goes prepared to handle anything. Such preparation calls for the inclusion of five-, six-, 12- and 20-inch lenses. The 20-inch lens is fitted to a Graflex, and of course is used when Rosy can't get the *Foto* near the subject. This is generally true of the start of a major race, such as the Lipton Cup, in which the starting line is very wide and the photographer cannot tell in advance which end of the line the boats will favor. Or it may be used when Rosenfeld has to shoot from a committee boat, or from a dock.

The long lens is also the compromise between Rosenfeld's fervent desire to make a picture at close range and his appreciation of the problems of the racing skipper. Rather than get in the way of a boat, or take a chance of cutting off the breeze, Rosenfeld will stay back and shoot with the long lens or not at all. It is this regard for the sailor that has enabled Rosenfeld to win the hearts of the yachting fraternity. Hence, skippers do not fret when they see the *Foto* around, for they know it will not interfere. And conversely, if Rosenfeld should want to move in, he can do it and get away with it for the skipper will realize that Rosenfeld would not be doing it unless the prospect were an unusual picture. And not even a racing skipper would want to prevent the making of a great Rosenfeld picture—especially of *his* boat.

During the summer about 85 percent of Rosenfeld's pictures are made at 1/300 between $f/8$ and $f/16$ during the best part of the day. A light yellow filter is used almost exclusively. He has had his troubles with color. Number One woe is the weather. There just have not been many "right" days, he feels and for the rough and tumble of marine photography conditions have to be perfect. Another problem is created by the slowness of color film. When spray is kicking around, and boats are changing course rapidly, the picture must be made at a fast shutter speed, and present-day color films just will not allow it. Rosenfeld likes to use the Contax for color work, but most editors prefer a bigger transparency.

The Rosenfelds retest their films, formulas and lenses every spring. The basic reason for this is a desire to re-evaluate the materials used, as a deliberate effort to keep up with changes.

The element of luck in photography is an important one, and Morris Rosenfeld is the first one to admit that he has had his share. It is not very often that masts bend and break during a

race, but when it happened to the sloop *Blue Streak*, Rosenfeld was close by to make a three-picture sequence of the stick bent like a slender sapling in a hurricane, and then broken below the spreader, with the mainsail floundering over the hull like a collapsed tent.

"Rosy" is always on the alert for an unusual picture, and that alertness, coupled with being present at all important races, keeps to a minimum the factor of luck in getting unusual shots. However, it was luck as well as the reward of patience and persistence which had "Rosy" in position to shoot when Harold S. Vanderbilt's crackerjack crew aboard the *Vim* lost its spinnaker and then dragged it in the Sound. Though it may appear to have been luck, it was quick shooting on another occasion which enabled Rosenfeld to catch the picture of the *Nyala's* spinnaker flying aloft, looking like a deflated parachute. Less than a minute after the picture was made, one of the crew had the spinnaker smothered and lowered to where it belonged.

The lucky shot, insofar as Rosenfeld is concerned, must be confined to being on hand in position, when something unusual occurs. In the usual sense Rosenfeld leaves little to luck. He knows what he wants, and when he releases the shutter, he knows full well what he has. If it is not what he wants, he just does not shoot. That pleasant surprise which many photographers, especially novices, get in the darkroom when something wonderful and unexpected appears on a negative, is never experienced by Rosenfeld. All of his efforts are too well planned, too deliberate, to leave room for a chance success.

Rosenfeld approaches marine photography in the same solid way any professional photographer aproaches his own work. The basic principles apply. The first thought is "what do you want the picture to say—what do you want to show in the picture?" The second consideration, although of lesser importance, is "in what medium is it to be used?"

Rosenfeld knows his subject. His unlimited knowledge of ships helps answer the first question. He understands each boat, knows its strong points. He knows who designed just about every boat afloat, knows what the designer was most interested in achieving in each design. Hence, if the feature is seaworthiness, or sleekness, Rosenfeld can plan his pictures accordingly.

In many instances the owner of a vessel will ask Rosenfeld to photograph his boat under full sail, just so he can see what she looks like when she is moving along. Most owners do not really know what their boats look like under way, for they are usually aboard. Rosenfeld is then in the position of a good portrait photographer. He has to make the subject look as good as possible, but yet bring out its personality and character. It is safe to say that he can achieve this objective better

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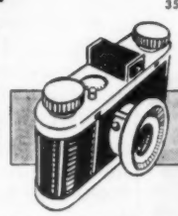

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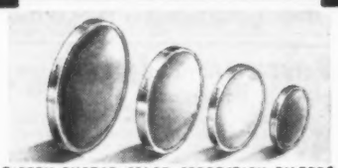

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with a man's boat than most portrait photographers can do with a man's face. For Rosenfeld understands boats, hulls, sails, sailcloth, rigging, design. He knows how a boat will behave in any given set of conditions. He knows from what angle to shoot, where the light should be, and just when to shoot it.

While many of Rosenfeld's pictures can figuratively be described as portraits, he never has conditions completely under control as portrait photographers do. He is always at the mercy of sun, sky, and sea. The multitude of decisions which a slow-working, deliberate portrait photographer must make in his studio, Rosenfeld must frequently make in a split second. Lying subconsciously in his mind are the prerequisites of a good photograph. All the factors go into the thought hopper —weather, position of boat, conditions of water, type of boat, reliability of the wind, speed of boat, relationship of boats, type of sails being carried, imminence of sail change. All of them add up to a picture.

Rosenfeld, having made his technical decisions, such as selection of filter and the determination of aperture opening and shutter speed, keeps his camera focussed on the subject. When what he sees through his viewfinder coincides with the image he has in his mind, he shoots. If the visible image and the preconceived image do not compare, Rosenfeld just does not shoot. Many a time he has kept a camera trained on a boat for long periods without making a shot. But when he shoots, he knows what he has.

A few weeks attendance of art classes at Cooper Union nearly a half century ago convinced Rosenfeld that he was no artist—that he would have to achieve his artistic fulfillment through the medium of photography. This admitted, he has done well, but there are indications that he is still in some measure a frustrated artist. For Rosenfeld's favorite picture *Flying Spinnakers* is more of an abstract pattern than it is a photograph in the ordinary sense. Its beauty lies not exclusively in the grace of ships or their movements in the water, but rather in the beauty of a full round curve of white light and soft shadows, of simple repeating pattern.

Photographing power boats requires every bit as much planning as photographing sailboats. Rosenfeld was asked to make a dramatic picture of a modern high-speed cruiser which would accentuate the effect of its cutting through water. To achieve this, it was arranged to have the boat plow through the wake of the *Foto* so that a sharp plume of spray would be thrown into the air. Because the water was naturally calm, the picture might have lacked dramatic quality without this effect of speed. The picture had to be made at the moment when the boat seemed to be roaring through the turbulent water rather than at other moments when

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waves splashed over the boat. A fine line admittedly, but that is more often than not the line between success and failure with a particular picture. The wake of the *Foto* also provided a foreground pattern filled with action and a strong diagonal line leading into the center of interest.

Shooting just fast enough, and yet not too fast, is a problem frequently encountered. The picture of Gar Wood's famous *Miss America X* is a perfect example. The problem was to shoot fast enough to stop the boat, yet not fast enough to freeze the spray, and thus destroy the feeling of motion. And the boat was traveling with wide open throttle—at a hundred-mile-an-hour clip. Rosenfeld turned the trick by panning fast enough to stop the movement of the boat, but not so fast as to completely blur the water in the foreground. And his shutter speed was slow enough so that the movement in the spray would be retained.

The picture of the three twelve-metre sloops was made on a hazy day when the sky was one monotonous, heavy color. In order to give more depth to the picture and to accentuate the highlights on the sails, clouds were added to the picture by double printing. Basically the picture was shot from a position which would best show the pattern of light and shade on sail and provide a repeated pattern. The sun was high and slightly to the rear—causing the brilliant highlights on the water and the shadow effects on the sail.

Morris Rosenfeld no longer lives in downtown Manhattan. He has a comfortable home on City Island, right on the waterfront. It is so ideally suited to his interests that he can make pictures of the water and the boats and the sky he loves right out of his bedroom window. He has a passion for sunrises, saying there is a quality about dawn light that is unique. The water has a shimmer and sheen with the appearance of the morning light coming through it. For years Rosenfeld got up before dawn to make pictures out his windows. If the sky was not right, he would go back to bed.

Habitually an early riser, Rosenfeld thinks nothing of getting up at four or five in the morning. Even now he has a tremendous capacity for work. His forte is his ability to take a quick nap when he needs it. He utilizes every lull for a rest, and consequently can keep going whenever it is necessary.

His plans are to keep on going, keep on shooting. And though many of the big sleek vessels that he knew in the heydey of elegant racing have given way to the less expensive boats of contemporary sailing, Morris Rosenfeld will be right on the starting line for many a summer to come. Why, this past winter he had the *Foto* overhauled completely, and had a new motor put in so that she would go faster.

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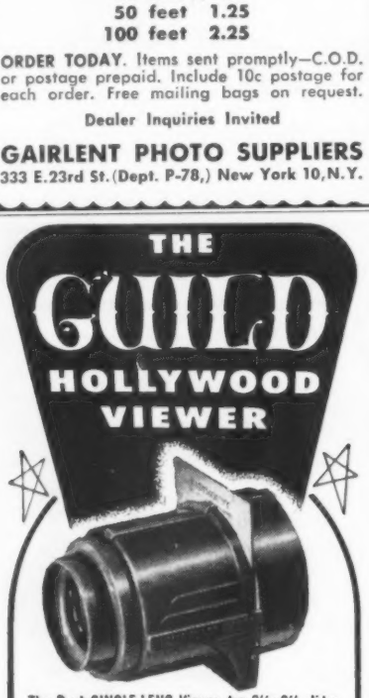

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People Like to Pose

(*Continued from page* 50)

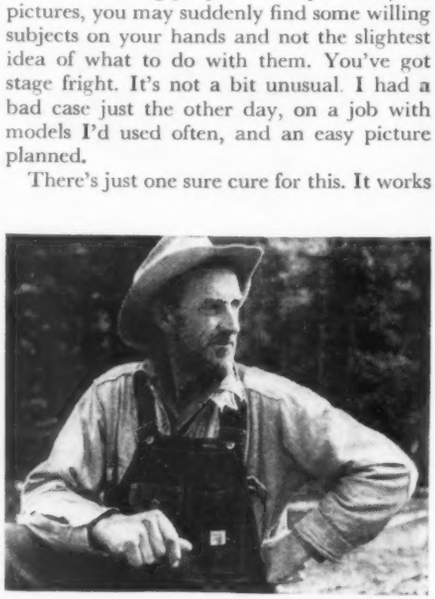
help if the workman concentrates on his work. If the picture doesn't seem right, ask for another enactment, saying that you'd like to try again, or you want to try it from a little different angle.

Remember to enlist the help of the workman, and make it clear that he is helping you make a picture. He will often enact or give suggestions for other action that makes even better pictures. He may have some ideas that are worth salon prize winners. Don't be too impatient.

Either of these picture situations is a good introduction to getting the close-up that might be the only picture you really wanted. I use one or the other set-up as an approach. Then, while adjusting my camera for a close-up, I study the lighting while talking to my subject. It is easy then, to ask the subject to assume an approximate position and to begin arranging your close-up without the usual barrier of self consciousness or suspicion. Carry off the picture as a continuation of the more general shots, except just a little closer. Few people have the remotest idea of what a camera field of view is. Even on full head close-ups, some bit of action can be developed to keep your subject from realizing that he is the entire picture. You aren't really strangers by this time, and that helps a lot.

Even after you have overcome your first shyness at asking people to "help" with your pictures, you may suddenly find some willing subjects on your hands and not the slightest idea of what to do with them. You've got stage fright. It's not a bit unusual. I had a bad case just the other day, on a job with models I'd used often, and an easy picture planned.

There's just one sure cure for this. It works



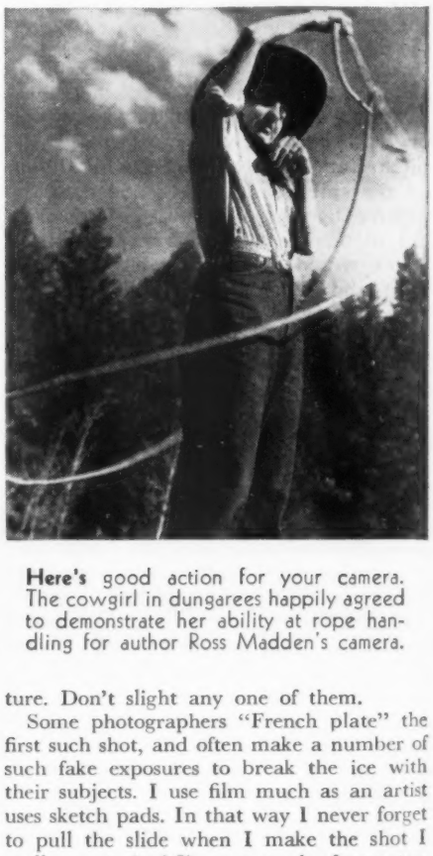
A typical American farmer puts off his chores for several minutes in order to "help" a polite photographer get a good side-lighted candid portrait of him.

every time. Just confidently ask your models to move into the picture area, and even if you don't have any action in mind, let them stand looking at something and talking among themselves. Make a picture. Of course it will be terrible. It is so bad you'll see dozens of things to do to make it better. You'll forget all about your stage fright.

Tactful handling of your new models is not difficult. Two rules to always remember are these: Never criticize. Use everyone in a group for at least one shot.

Even when everything about the way your models are posed is wrong, never admit it. You are going to work from good to better, as far as they will ever know. Make some comment such as, "That was fine. Let's see if we can't make it just a little better by trying this . . . or that," or, "That was good. Now, just for fun, let's try it another way." It is easy, in this manner, to make changes as your picture dictates, without offending your subjects. Always offer your changes as suggestions, never as commands.

For some reason that forever plagues photographers, pretty girls have not so pretty companions—they have just come from a hairdresser's with their hair all done up in curlers. Or, one just isn't as photogenic as the other. It is easy and courteous to use the two, or the entire group of people who are present for one shot. After that, you can regroup your models so the unwanted ones are out at the edge of the picture. Sometimes, they can be used to hold reflectors, or flash extensions, too. But let them be in one pic-



Here's good action for your camera. The cowgirl in dungarees happily agreed to demonstrate her ability at rope handling for author Ross Madden's camera.

ture. Don't slight any one of them.

Some photographers "French plate" the first such shot, and often make a number of such fake exposures to break the ice with their subjects. I use film much as an artist uses sketch pads. In that way I never forget to pull the slide when I make the shot I really want. And I'm not much of an actor. Besides, I like to make pictures.

You'll find the extra film a slight additional burden on your picture budget, and certainly more than worth it in results. Film is always the smallest item in the making of a good picture.

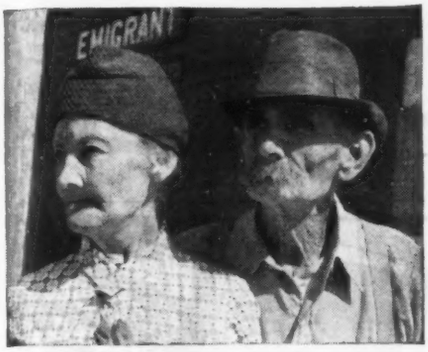
You think people are more co-operative for me than they would be for you?

I don't think this makes much difference. I work much as you would. My friends—good friends, at that—say I'm the laziest photographer in town. I say it is because I get better, more convincing and authentic travel pictures by informal methods. My equipment is usually a Leica or a small reflex camera, and a pocketful of extra film. I say little about my working for magazines, even when I have assignments from the well known

and influential publications. I merely ask my subjects if they would mind having the pictures published if they are good. Most people are pleased with the thought, but the amount of co-operation seems the same whether I tell them about possible publication before, or after, I have finished making the pictures.

"Where can we see these? How can we get prints?"

Your subjects will never fail to ask one of these questions. It is easy to write down their names, promise to send prints, and then forget all about it. It is almost as easy, and twice



Once a day in the summer the train makes a stop at Emigrant, Montana, and these old pioneers would make it a diversion. They enjoyed watching the "dudes" come and go from the nearby summer ranches; were flattered when Madden wanted a shot.

as satisfying, to keep your word. And you'll be welcomed if you should ever return.

If you do your own printing, extra contacts can be quickly run off when you make your first set of prints from the negatives and have the printing time determined. If you have extra negatives, and do not want to do the work yourself, preferring to keep your darkroom time for your own enlarging, send out the second choice negatives to commercial photo-finishing places. This is one of the best arguments for making lots of negatives. It spares wear on the selected ones. Such commercially made prints aren't expensive. Your subjects aren't going to be a salon jury. A friendly "thank you" and the contacts will make a friend, repay your obligation, and not burden you.

In a week with good weather, I make more shots and use more models than most vacationing amateurs would need in a month of perfect weather on a vacation. Yet my yearly expense for such courtesy prints and the mailing of them is a small item.

Please don't offend your subjects by trying to tip them. They have volunteered assistance and are pleased to help. Don't destroy the pleasure of your helpers. A ten cent contact print would mean more than a ten dollar bill.

Absolutely the only exception is in the case of people working for tips, as hotel porters or waitresses in regional costumes, when you take up working time.

Indians, are a separate problem. (See "Shooting the Indian," *pages* 60, 61, this issue.—The Editors) No group has had its privacy more rudely invaded than the American Indian. I wouldn't blame them if they carried guns to use against some of the arrogant camera fans who would hesitate to ask their next door neighbor to pose, yet attempt pictures of the Indians without asking permission first.

Even in cities such as Los Angeles, where

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8x10	4.13	5.21	5.03	6.28

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one would think that people were surely apt to be blase and disinterested in helping with pictures, I have found eager, friendly cooperation on every side.

The value, the interest, and the excitement of travel come with relating places and faces, seeing and meeting them together. Your camera is a splendid introduction. Why not use it?—

Large or Small Cameras?

THIS article is not written for the purpose of starting a new war between the miniature camera enthusiasts and those who prefer large cameras. Instead, it is planned to supply you with information that will help you select the right size camera to fit your own particular needs. I have chosen the 35 mm and 4x5 cameras for discussion because they are both very popular sizes and represent quite a difference in size.

For those who are interested in color pictures at a moderate cost the 35 mm cameras are excellent. The film transparencies are returned in 2x2 cardboard slides ready to be projected on a screen or viewed in one of the many slide viewers now on the market. From the slides you can also have color prints made in a variety of sizes, or you can make them yourself. As color film is practically grain free, your prints will compare very favorably in quality with prints made from 4x5 transparencies. Also, due to a much greater depth of field with the 35 mm camera, your transparencies can have more of a third dimensional effect and yet have none of the scene out of focus. This is a big advantage with color, as out-of-focus areas are much more noticeable with color than they are with black-and-white. Also, the faster lenses on some of the better 35 mm cameras make it possible to take color pictures where it would be impossible under the existing light with a 4x5 camera.

This advantage is not so great with black-and-white film. I believe an example will best illustrate this. Suppose we wanted an 8x10 print of a very poorly lighted subject. Since the 35 mm negative would have to be enlarged 8 diameters it would need to be ultra-finegrain developed to compare favorably with the 2-diameter enlargement necessary with the 4x5 negative. The fastest film made in the 35 mm size is rated at 100 ASA; however, since we must develop it in an ultra-finegrain developer we will have to rate it at only 50 ASA. Some of the finest-grain developers of all would require that you rate it at only 25 ASA, but since 8x10 is as large a print as we require that would not be necessary.

For the 4x5 camera, film is available which is rated at 250 ASA, and since fine-grain development would not be necessary there would be no loss of film speed. As a result, we have an effective film speed 5 times that of the 35 mm film. This would make an $f/4.5$ lens on the 4x5 camera as efficient as an $f/2$ lens on the 35 mm cameras. At the present time $f/2$ and $f/1.9$ lenses are the fastest being made for 35 mm cameras, but before the war some were made having a speed of

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f/1.5. The fastest lenses on 4x5 cameras are usually f/4.5 lenses; however, f/3.5 and even f/2.5 lenses are sometimes used.

In most cases, though, with 35 mm cameras where maximum speed is not required and the slower finegrain films are used, along with moderately finegrain development, pictures of excellent quality can be obtained. In fact, I have seen 16x20 enlargements made from 35 mm negatives which showed but little grain.

The 35 mm cameras are more easily carried and are usually quicker in operation. They load with either 20 or 36 exposures as compared with 12 exposures in the 4x5 film packs or 2 exposures to a holder if sheet film is used. On the other hand, the large 4x5 negatives register maximum detail with minimum grain. They are large enough to make negative retouching practical, and composing the picture on the large 4x5 groundglass is easily and accurately accomplished prior to shooting.

My personal cameras include a 4x5 Anniversary Speed Graphic, which I use for black-and-white work, and occasionally a few shots in color if I am taking something for possible publication. Color shots in 35 mm are not as readily accepted as 4x5 at the present time. I also have a 35 mm Leica IIIc camera which I use almost exclusively for color.

In general it is obviously impossible to condemn one camera in favor of the other. The final decision rests with the individual himself and the use he intends to make of his camera. For speed and convenience in handling, for accurate work under poor lighting conditions, and for economy, the 35 mm camera rates first choice. But when more time and space are at hand, and an 8x10 or larger blow-up is required, the 4x5 camera takes precedence as the instrument for the job.

So, when choosing your camera, decide well beforehand the type of picture you want to take, and let this determine your choice. Knowing the characteristics of large and small cameras, you'll find it hard to go wrong.—*Hobart Sullivan, Dupont, Ind.*

ANSWERS TO PIX-QUIZ

(See Page 28)

I. (3) in composition, a division of the picture area into vertical and horizontal thirds.

II. (2) delineation of form in a photograph by means of light and shadow.

III. (4) the ability of a lens or film to separate closely spaced details in an object.

Think up some questions yourself. POPULAR PHOTOGRAPHY will send you three dollars and the original Popko drawing, suitable for framing, which is used to illustrate your quiz question. So send in your pet problems, and let's see if you can stump the experts. Unused contributions cannot be returned.

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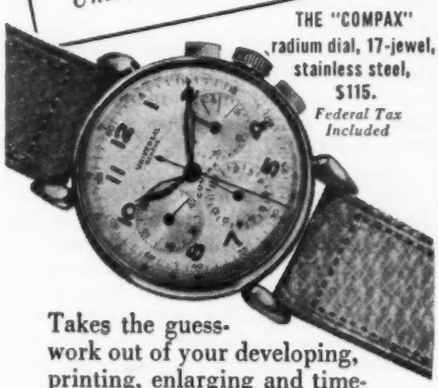

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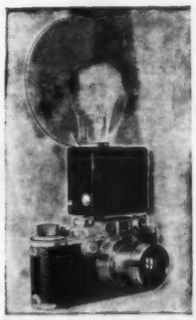

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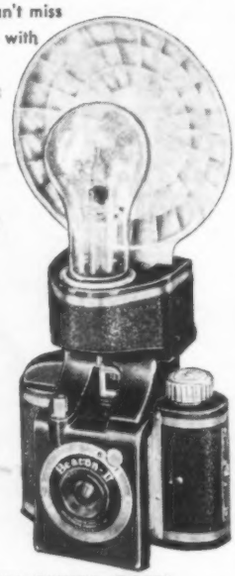

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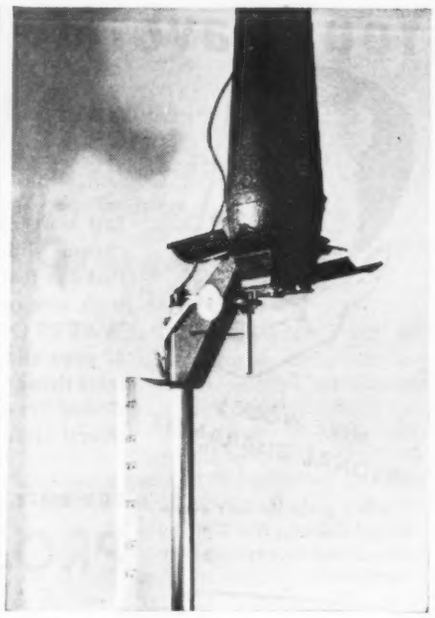
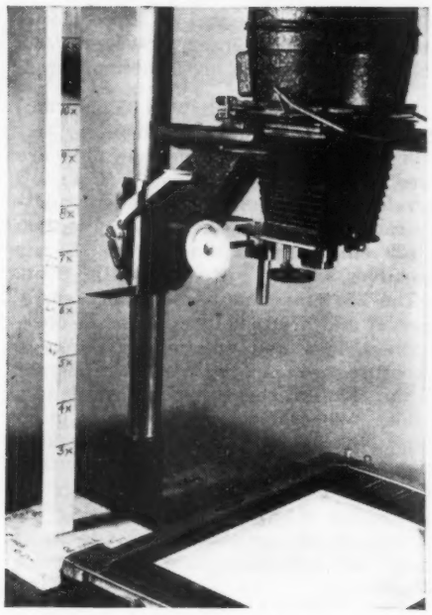


When following the instructions in this article, calibrate at the top, work down.



Blow-up measurements for two different lenses can be seen on this darkroom aid.

HOW BIG A BLOW-UP?

Did anyone ever ask you? Calibrate your enlarger, and you'll know the answer

By CHARLES YERKOW

"HOW BIG A BLOW-UP IS THIS?" you ask the fellow who is showing off his most recent creation on bromide paper, and who, you know by the already familiar signs, wants to impress you with the size of the darn thing rather than show you a worthwhile picture.

"Oh, I'd say," he begins his answer, thinking hard to recall how high up his enlarger was when he made the picture. He finally decides; says, "Well, it's a pretty big blow-up."

"How big?" you insist.

The fellow falls into deep contemplation again. "It would have made an 11x 14 on the easel. And it's only *part* of the negative," he concludes in triumph.

So you leave well enough alone, since you know from past experience that this fellow is one of the clan who make big blow-ups for the sole purpose to see how big they can make 'em without the grain showing. He probably had traded a larger camera for a miniature one, just so he'll have a small negative to work from, which is all right too, providing he'd bear in mind that the picture is the thing and not the size of the blow-up nor the size of film it was made from.

If size of blow-up appeals to you—rather, if knowing the size of blow-up appeals to you, then you'd do well to give it some serious thought and go about it in a systematic manner, for it is a simple enough job to calibrate your enlarger and at the same time use these calibrations not only for reading sizes of blow-ups but also as an aid toward correct exposure, and an aid to producing consistent work of quality.

To proceed is very simple indeed. You need an enlarger, of course, and after that you may want to buy the very practical kit called the Print Quality Guide, put out by Eastman Kodak, price about $1.75. Next you need a pointer, like an arrow, that can be fastened to the body of the enlarger, and then you need an upright of some sort to stand beside the enlarger upright and on which you can mark off your calibrations.

With the calibrations accomplished, according to the very simple instructions furnished in the Print Quality Guide, you will naturally make trial exposures until you get a perfect result (which data you can note down for further reference), and after this your worries will be over. From this basic exposure for a given negative, the Guide will now take care of your exposure if you lower or raise the enlarger, if you change the stop on the lens, and even if you change from one paper to another. All that—through the simple calibrations which you have marked off on the upright. You can readily see that for a small investment, the calibrating of your enlarger will repay itself more than two-fold.

Should you wish to do without the Guide:—

1—Fog a piece of film, develop it, dry it, then scratch on its surface a neat straight line *exactly* one inch long. The Guide supplies this in its kit in the form of a 35 mm strip of film suitable for calibrating and also for focusing.

2—Insert this film now into the negative carrier and project it on a white paper in the easel. Focus the line accurately, then measure it with a regular inch ruler. If it measures 2 inches on the easel, you have at that height a 2x blow up; if it measures 5 inches, 5x blow up; etc.

3—Fasten a marker to your enlarger—an arrow made of cardboard will do the trick. The best spot is near the enlarger upright itself, and have the arrow pointing out to one side. This arrow will of course raise and lower with the enlarger body.

4—Get a three foot length of one inch square wood and fasten it to some sort of flat base so that it will stand up. Place it alongside the enlarger upright. The arrow will point out the various heights, and all you have to do is mark them off.

5—If you own more than one lens, make calibrations for the other lenses on the other sides of this wooden upright.

6—It is practical to raise the enlarger as high as it will go, then fasten the arrow to the lowest possible part of the enlarger body. In this way your calibrated upright will not be unnecessarily high. Begin calibrating at the top and work downward to the smallest blowup possible.

This writer uses a Filmarex, shown in the illustrations, and the three lenses have a range of from 1¼x enlargement to a 15x enlargement, on the easel. The 5.5 cm lens works from 3x to 15x; the 10.5 cm lens from 1¼x to 7x; and the 13.5 cm lens gives 3¼x to 4½x (used for special work).

The fourth side of your one inch square upright can be used either for a fourth lens, or else for pertinent data usually needed at a glance in the darkroom.

The calibrations, if they serve no other purpose for your method of working, will at least tell you at a glance and with accuracy just how big a blow-up you are making, and often the information will surprise you.—

Popular Photography — Jerry White

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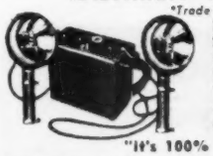

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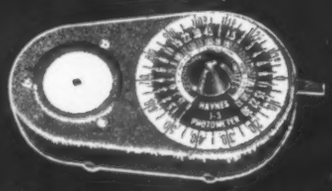

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The Magazines

(*Continued from page* 16)

refused to develop some of his snapshots of a nude all male bathing party, Bernard discovered the fascination of it himself. With this rather bizarre introduction to the field, he moved steadily ahead until at last he got his first professional assignment—photographing dogs defiling sidewalks. He is now an acknowledged specialist in this restricted field, he adds.

* * *

Snakes. ARN GLANTZ passed along a weird little tale the other day. Seems he was asked by *Coronet* to do a story on snakes. Assuming

Arn Glantz with soft, not slimy acquaintance. Note Glantz's hair standing on end. (Editor's note: Suggest glass).

he'd be dealing with stuffed ones, or at the worst, making his pictures from behind a glass screen of some sort, he hopped over to the studio expecting a routine job. But when he got there the keeper met him with the "longest, evilest, most fearsome reptile in Christendom"—more than 6 feet of heavy, ugly pilot snake wrapped around the man's torso.

"My hair stood on end," said Arn. (See illustration). While Arn set up his equipment, the keeper ambled about, gasping for breath as "Josie" (that was the horrid thing's name) slithered over him, tightening and relaxing her coils. Whenever he found breath to spare, the keeper lectured on the value, kindness, and general good manners of snakes. He must have been a slick talker because Arn admits he finally was persuaded to hold the wretched creature.

"But this was only after the little darling had gorged herself on a poor, defenseless rabbit. She gulped it down alive" he groans, adding,

"As a new authority on snakes I can tell you that 1. Snakes are soft and not slimy, 2. Are warm and not coldblooded."

This may be a good thing to know, but it seems to us kind of like sticking your finger in the light socket to see if the current is on.

* * *

CATS. NELSON MORRIS had to do a story that called for a picture of a dog and cat lying down together. Being a fairly prudent individual, he realized there was about as much chance of catching a cat and dog on friendly terms as there would be of catching Republicans and Democrats so disposed—a possibility, but not this year, unless it was unusual. So he finally found a stuffed cat somewhere (the dog being already supplied), and took it to the studio. Carefully setting the stage for his shot, he placed the stuffed cat just so, arranged the lights, background, and brought in the dog. As soon as the canine saw his arch enemy lying so comfortably in the middle of the floor, his hackles rose in righteous indignation and he proceeded cautiously to reconnoiter the situation, while Nelson whistled and cajoled in a vain effort to win friends and influence dogs. Once the poor dog got one sniff of Nelson's stuffed friend, however, he took off for the far corner of the studio and proceeded to yowl mournfully. Nothing could persuade him to return. Desperate, Nelson ordered a real cat brought n, placed it carefully, and hoped for the

Somebody named Weegee (left) trying to silence Nelson Morris—which at this moment seems to be an utter impossibility.

best as he called the dog back. The whining beast, as soon as it saw the real cat, walked over, licked it, and lay down joyfully, as though he'd always been on the best of terms with cats. Liked it so much he wouldn't leave when the shot was completed, either. For all we know, he and his friend are there still.

* * *

THE BOTTLE. When MARJORY COLLINS was in Italy some time ago, she was assigned to do an ad which calls for a clean-cut young American tourist to have a series of harrowing adventures and finally relax with friends of the country over a dollop of somebody-or-other's whiskey, proving, apparently, that you can have adventures before drinking as well as after.

The trouble was that the only clean-cut young tourist Marjory could find was a handsome husband of a very pretty girl—and since he was on his honeymoon, he apparently found more interesting things to do than keep the appointment he had made to pose in a gondola for Marjory. This left Marjory in a bit of a spot.

"I had hired the most beautiful gondola in all Venice, with gold leaf seats and red silk cushions, and a gondolier with a flowing blue sash and photogenic mustachios. The craft was costing me thousands of lire an hour, so I ordered it to put out to sea where an American Liberty ship lay at anchor. No one protested as I crawled up the awkward steps on all fours" . . . (She apparently is surprised at this, but from what we can recall

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of the Navy and Merchant Marine, the first man to protest would have been tossed overboard) . . . "I was escorted to the Captain's cabin," she continues. "He was a stout, unsmiling man from New Orleans, who didn't say a word as I stated my request. Still without speaking, he left the cabin and re-

Marjory Collins and camera searching for "clean-cut young American tourist," in Italy. She finally found a sailor.

turned with five or six ship's officers who lined up in front of me, all looking sheepish. Without explaining a thing to them, the captain told me to take my choice. Feeling rather silly, I pointed to the assistant engineer and said—

"You'll do very nicely. With the Captain's permission, I'd like to take your picture maneuvering that black and gold gondola. Also falling overboard. In return, I can pay you a model's fee and probably give you a drink. But it can't be from the bottle we use in the ad—it's empty. . . ."

The man she chose, being an engineer, was able to make the gondola go satisfactorily, and, being paid for the job, fell overboard willingly enough, and finally, being a seafaring man, got a rousing good drink of whiskey after all as a tip.

And that, says Marjory, is a good demonstration of why whiskey people can afford to pay for such ads.

* * *

The Well-dressed Man. Sid Latham, freelance photographer, leads a charmed life. We never realized this until we heard of this last incident which proves it beyond a doubt. Perhaps you will recall the story of his narrow escape in a mine a few issues ago—when luck and the hand of a quick-acting miner saved him from a 300-foot fall. This one, though, proves the contention beyond doubt. It seems Sid was able to buy a very handsome parka for $6.50 at a sale once. A few weeks later he was sent on assignment to northern New York State in midwinter to get some pictures of sled dog training. The trainer was vastly impressed with Sid's parka and offered to buy it. No sale. Sid liked it, too. Finally the man offered to swap a beautiful dog for it. No. Sid didn't know what to do with a dog like that in a Manhattan apartment. This bartering went on for quite a bit 'til finally Sid's resistance broke when he was offered a superb honest-to-goodness reindeer parka, worth probably $200. How could anyone resist that,

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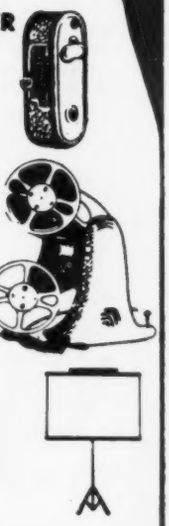

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he says. How could anyone be so d——d lucky, we say . . . assuming, of course, that you like reindeer parkas?

* * *

Vibration Note. When HAL REIFF, fashion photographer, was in Bermuda on a story recently he used as a model a girl whose personality and looks demanded even more

Hal Rieff remains as steady as a rock in the midst of all those vibrations.

attention than fashion models usually do—which you must admit is quite a bit. But there was a reason.

She vibrated.

But let the bewildered newspaper reporter from the *Royal Gazette* tell the rest. He says "Hal Reiff asked if we would like to interview a 'vibration.' We had nothing better to do so we went to the hotel . . . very skeptical about the whole thing. Hal called over a tall, lovely model and introduced her.

" 'Is it really true that you are a vibration?,' we asked cautiously.

" 'Oh, yes, we all are,' was the reply.

' 'How come?' we asked as our next question.

" 'Well, it's an Einstein theory. Everybody and everything is a vibration—a lot of vibrations. It is a very interesting theory. We also think there is no such thing as time and space.'

"We found it difficult not to stare at this particular vibration—in fact, the more we looked the more we were inclined to believe that even we were vibrations, too."

Hal claims that despite constant exposure to these vibrations, he's still steady as a rock.

* * *

HE OF THE MAGAZINE *HOLIDAY*. JOE STEINMETZ and wife recently took a trip to Cuba. The day after arrival, the *Havana Post* carried the following account of the event.

"Mr. and Mrs. J. J. Steinmetz, they of Siesta Key, Sarasota, Florida, are other interesting visitors in Havana. He of the magazine Holiday shortly to be in much of his expert work as photographer on Cuba. One of the first places he are to visit is Varadero for the Blue Beach. That . . is often in reference as of the most beautiful and attractive beaches in the world. Just presently minds up to politics . . have given many a thought to Varadero for the presence of King Leopold of the Belgians . . The Steinmetz . . are of course in best impressions of country, climate, and people for all their close following of them in absence, which they could now check up in person. They besides moved in-

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fluences before arrival. . . The Steinmetz will find everything easy to fulfill the mission, to

Joe Steinmetz of the magazine "Holiday" being in best impression, down Cuba way.

to of course be of much if agreeable work. . ."

This went on for another half a column, but we leave them here, glad to see they are in best impressions.

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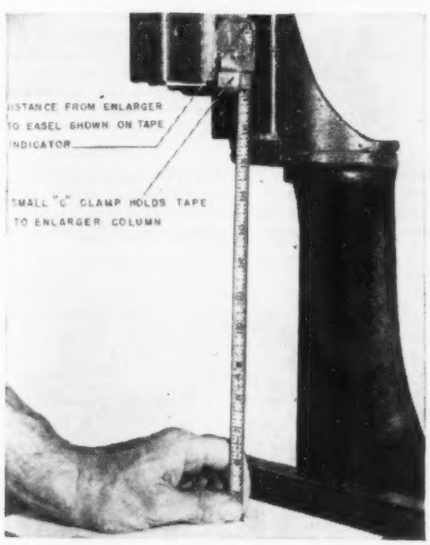

A flexible steel tape measure fastened to your enlarger with a small "C" clamp (as illustrated) is a useful accessory when negatives are to be reprinted a number of times. After the image has been projected to the desired size, the tape is pulled down to the easel. The exact distance from enlarger to easel is then read off the tape and jotted down on the envelope in which this particular negative is kept. Other printing information also can be recorded on the preserver, of course. Whenever reprinting is necessary, you can instantly set the enlarger at the proper distance and, with other pertinent recorded information as to *f* stop, exposure time, and paper grade, you can make an exact reprint without recourse to memory or samples.—*Roland Wolfe, Los Angeles, Calif.*

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Trade Notes and News

(*Continued from page* 88)

clude a 2x2 all-metal slide file holding 150 glass slides or 300 ready-mounts; price $3.25; and the Brumberger all-metal reel cases for 8 & 16-mm film, featuring individual releasing levers, and priced from $6.50 to $7.50.

AVAILABLE AGAIN are the 4x5 Graphic View cameras and accessories, it was announced recently by Graflex, Inc. All lenses fitting 4x5 Graphic cameras may be used with the Graphic View which comes with either 4x5 or 3¼x4¼ Graflex back. With all-metal design and 12½" bellows extension, the camera features the inverted "v" monorail bed, revolving and tilting base, reversible back, built-in spirit level, and extreme adjustments.

ALL-METAL SLIDE BINDERS have been developed by the Davidson Mfg. Co. The new Star D Slide Binders, taking 2¼x2¼ transparencies, employ two pieces of micro glass as the sandwich. Price and descriptive folder, along with a sample slide, may be obtained by writing the manufacturer at 5146 Alhambra Ave., Los Angeles 32, Cal.

AN INTERMEDIATE MODEL between the Roamer I and Roamer II cameras, the new new Roamer 63 introduced by the Universal Camera

Roamer 63 takes 120 or 620 film size.

Corp., also takes either 120 or 620 film to produce 2¼x3¼ negatives. With an f/6.3 coated anastigmat lens and a self-cocking shutter with speeds from 1/25 to 1/200 second, the new model has a built-in synchronizer, and eye-level and waist-level finders. The camera will retail for $38.00 including tax.

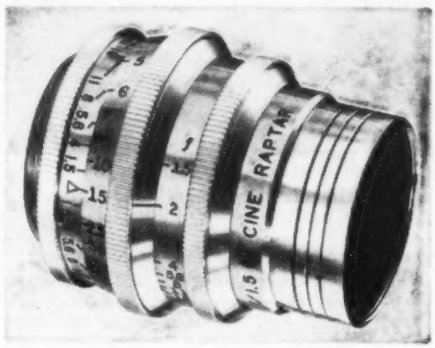
PHOTOFLOOD SYNCHRONIZERS are now being manufactured by Oak Photo, Inc. The new Oak Photoflood Synchronizer is made up of a resistance box which plugs into a 110-volt outlet, a-c or d-c, and a synchronizer attached to the camera cable release. Two No. 2 flood lamps dim to 60-watt intensity during the focusing and arranging of the subject. Bright light flashes only as shutter is tripped. Write the manufacturers at 3338 W. 41st St., Cleveland 8, Ohio for complete details.

CHANGING DIMENSIONS of photographs for layout is possible with the new Field Triangulator; a device that masks, scales and triangulates. The unit has an "L" shaped aluminum frame with bow running between the open ends of the "L"; and a sliding holder on the bow anchors a wire to the vertex of the angle frame. Masking leaves slide along rods joined to the frame. For complete information, price, etc., write Howell T. Young, 537 E. 88th St., New York 28, N.Y.

AN ELECTRONIC FLASH unit has been introduced by Reevelec Sales, Inc., 609 W. Lake St., Chicago 6, Ill. The new Reevelec Speed Flash works with either solenoid or built-in synchronization, with all controls on the flashgun. It has a universal mounting for left or right side of any camera. Rechargeable batteries supply power and the tube gives a minimum of 10,000 flashes. Price, including carrying case and strap, is $69.50, plus tax.

PORTABLE ELECTRONIC flash units have been introduced recently by the Dormitzer Electric & Mfg. Co. of Boston. The new Synctron weighs 10½ pounds and its blue-light flash is said to equal a standard No. 5 lamp at 1/400 second. Features include a pilot light to indicate type of current; battery and a-c current operation; pinjack plugs and 20-foot cord; blinking lamp on the assembly to show full charge; delayed interval between shots of six seconds on a-c and 10 seconds on battery.

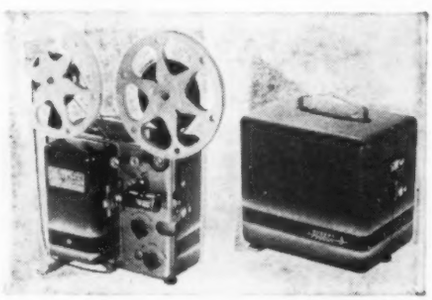
A NEW CINE LENS has been introduced by Wollensak Optical Co. of Rochester, N.Y. The new Cine Raptar lens for 16 mm movie cameras



New Cine Raptar lens has click stops.

features click stops, and a depth-of-field scale on the lens mount which tells the photographer the approximate limit of sharp focus for any f opening, at any set distance. The new lens is based on the Raptar optical formula. Each lens is fully corrected for color, and all surfaces are coated. Price is $79.50 plus tax.

NO GEARS OR SPROCKETS are employed in the new Fodeco 8, silent projector which also features 750-watt illumination, f/1.6 1-inch coated lens, very rapid motor rewind, rheostat speed con-



Fodeco 8-mm projector runs without gears.

trol, removable condenser lens, and the accommodation of 400 feet of film. The model needs no carrying case, and has a specially designed film gate and track with a-c and d-c operation. It also features a finger-tip tilting device, and no need for film loop. It is priced at $89.50. Write the Technical Devices Corp., Roseland, N.J. for complete description and details.

SINGLE PACKAGED filters are the newest addition to the Kent Filter line. Kent Individual 21.5 Filters will retail for 75c each, and the new Kent Series V & VI, Type A Filters will retail for $1.50 & $1.75 respectively.

NEW REVERSIBLE FILM for movie makers has been introduced by Dassonville Co., Ltd., of Newton, N. J. The films, black-and-white, include an ortho of fine grain rated at Weston 12 daylight; a finegrain pan film rated at Weston 40; and a

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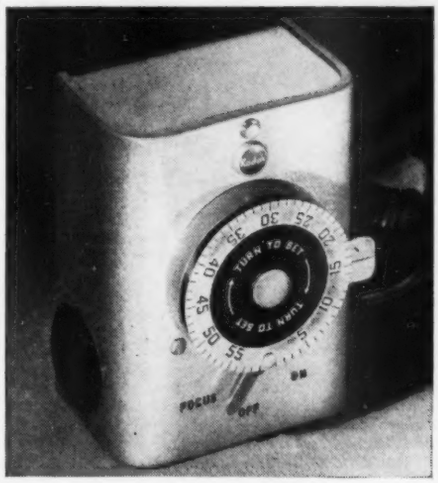
medium fine grain pan film at Weston 80. Prices include cost of processing and return transportation. Write the manufacturer for prices and further details.

A SURGICAL STEEL blade is the feature of the Tec Pencil Company's new Tec Art Etching Knife. The blade is finely tempered and is gripped in a Tec retouching holder. Tec Art Hones also are available—one for shaping or sharpening, and one for finishing. Write the manufacturer in Culver City, Cal. for complete details.

A NEW ELECTRIC TIMER has been announced by the Eastman Kodak Co. with its Kodak Electric Time Control. The unit has a timing range from one to fifty-seven seconds. It has repeat

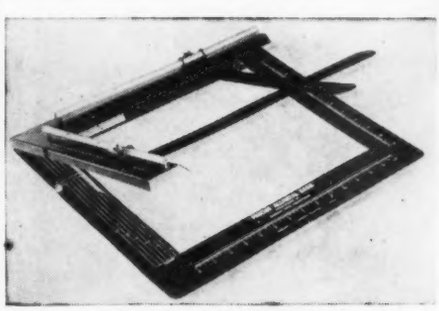


Timer has range of one to fifty-seven seconds.

timing, focusing light control, and non-repeat timing, and has a keyhole slot to permit hanging on a wall if desired. Its maximum load is seven amperes and it is designed for use on 110-volt a-c. Price is $15.00.

CELLULOSE SPONGES are used in the construction of Carr Associates new Tong Type Squeegee. The tong frame is made of stainless steel, and the sponges are attached to the two opposite prongs on each blade. Write the manufacturer, 8637 W. Washington Blvd., Culver City, Cal. for complete information.

AN IMPROVED ALL METAL enlarging easel is now being offered by American Photo Laboratories, with the Precise All Metal Enlarging Easel which takes up to 11x14 paper and features slid-

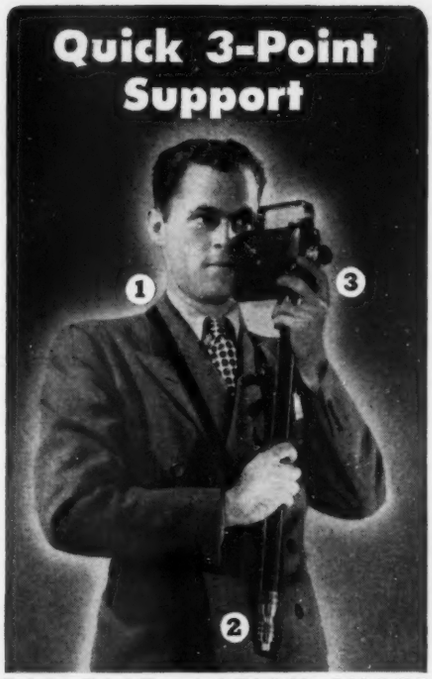


All metal easel takes up to 11x14 paper.

ing masking bands, and a patented feature which makes the frame lie flat. The base, with white focusing surface, has two scales in white sixteenths on black background. Price is $7.50, including tax. Write the manufacturer at 28 N. Loomis St., Chicago 7, Ill. for more information.

NEW STILL FILM for amateurs has been introduced by the Klik-It Corp., 453 Broome St., New York 13, N.Y. The price of the film includes free developing, printing, (over-size prints) and

Quick 3-Point Support



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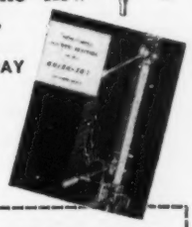

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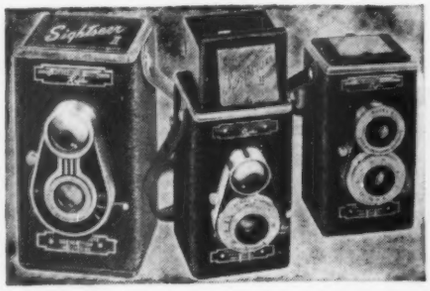
THREE REFLEX CAMERAS have been introduced by Craftex Products Corp., 307 N. La Brea Ave., Los Angeles 28, Cal. The new Sightseer II has built-in synchronization, coated fixed-focus lens, single-action shutter, and reflex view finder. Taking 12-2¼x2¼ exposures on 620 film, the camera sells for $13.95 plus tax.

The Sportsman II has coated f/8 lens in focusing barrel mount with three shutter speeds, and



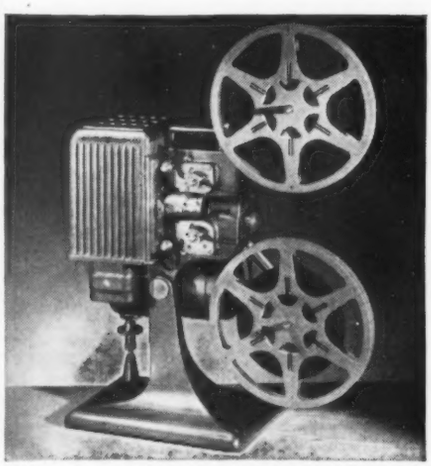
Sightseer II, Sportsman II, and Model E are three new reflex cameras of Craftex Corp.

built-in synchronization. It takes same film size and gives the same amount of exposures as the Sightseer II. Price is $19.95 plus tax.

The Model E has twin coated f/7.7 lenses in synchronized focusing barrel mounts. Iris diaphragm adjusts from f/7.7 to f/22 with a three-speed triplex shutter. Like the other two models, it has built-in synchronization and takes the same film size, giving 12-2¼x2¼ exposures. It retails at $26.75 plus tax. Accessories include flashguns and eveready cases for all three models.

AN AUXILIARY MOUNTING CLIP for Leica or Kardon accessories has been introduced by the Jen Products Co., 419 W. 43rd St., N.Y. The new Jen-Clip attaches to the tripod socket of the camera with a single screw, and it itself has a standard tripod socket. The price is $9.90 including tax.

AN IMPROVED MODEL of the Kodascope Eight-90 Projector has been announced by Eastman Kodak Co. The new Eight-90A features 400-foot reel capacity which permits showings up to



New Model Kodascope Eight-90 has taller base.

30 minutes in length. It is essentially the same as the old model, but has a taller base, and extended reel arms. The new projector, with Kodak Projection Ektanon 1-inch f/1.6 lens, 750-watt lamp, and carrying case, will be priced at $185.00.

A NEW DEVELOPING KIT has been introduced by the Eastman Kodak Co. The Kodak Tri-Chem Pack, priced at 20 cents, contains heat-sealed

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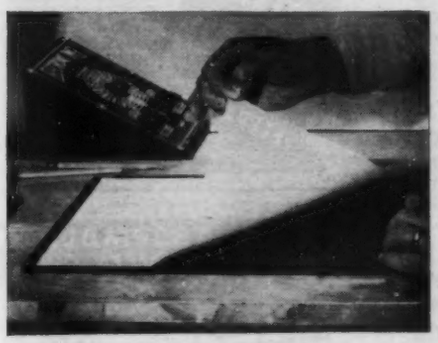
aluminum foil packets of chemicals to make 8 ounces of Kodak Universal M-Q Developer, the same amount of Kodak Universal Stop Bath with indicator, and Kodak Universal Fixer.

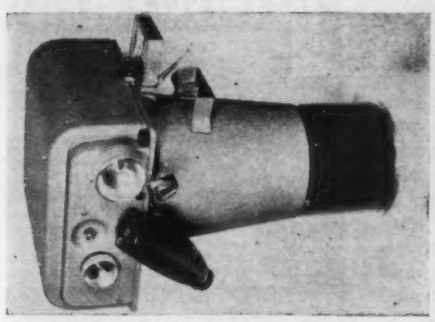
FOR BORDERLESS PRINTS in copying and duplicating, the Hollywood Photo Mfg. Co. introduces its new Gluck. This solution, which looks like its name, is heated in boiling water and



Solution is used to make borderless prints.

poured into a level tray. This acts as an enlarging easel for borderless prints. The surface can be repeatedly cleaned with a wet cloth or sponge, without losing its adhesiveness. Price for 1-pound can is $1.95. For complete information, write the manufacturers at 313 Taft Blvd., Hollywood 28, Cal.

A HAND-HELD AERIAL CAMERA with 20-inch f/5.6 B & L telephoto lens, taking 5x7 film, has been announced by the Fairchild Camera & Instrument Corp., 88-06 Van Wyck Blvd., Jamaica 1, N.Y. The new F-275 takes either roll or sheet



New aerial camera takes roll or sheet film.

film, and has focal plane shutter speeds from 1/125 to 1/400 second, stopping down to f/45. The camera, equipped with a direct vision finder and roll film back, weighs 20 pounds. Write the manufacturers for complete details.

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OFFERED AGAIN to the public, is Universal Camera Corporation's PC-500 projector which was discontinued last year. The improved model will retail at $75.00.

PERSONALS: EARL M. CILLEY has been elected Vice-President, and WILLIAM R. HORM as Treasurer of Hirsch & Kaye, San Francisco, California, it was announced recently . . . HERSCHEL Y. FELDMAN, formerly Director of Research for the I.P.P. & A. Union, has joined Radiant Mfg. Co., Chicago, Ill., as Assistant Sales Manager . . . TONY YEANDLE, Sales Manager of Weimet Film Co. of New York, has been promoted to National Sales Manager of the company.

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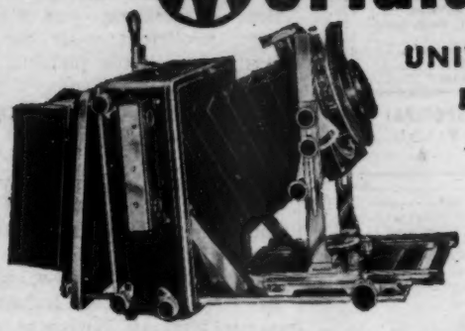

Top View showing Back swung, Lens Front shifted sidewise, and lensboard tilted backward.

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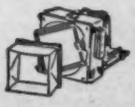

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Photographers in Who's Who

THE people who made photography a dynamic tool for recording history-in-the-making are sharing the pages of *Who's Who* alongside leaders in education, engineering, and science. These men, proficient with the camera, are credited with the pictorial invasion into every crevice of today's world—education, recreation, journalism, etc.

Photography's coming of age as a profession is reflected in *Who's Who*'s terse sketches of leaders in many fields of photography. Here are found the stories of such men as FABIAN BACHRACH, portrait authority and recorder of man's "seven ages"; RUSSEL AIKENS, pictorial story teller of American Industrial development; WILLIAM NICHOLAS SELIG, wizard of motion picture photography invention; VALENTINO SARRA, pioneer in color photography; and PAUL LEWIS ANDERSON, photographic expert and inventor of Kalogen, a photographic developer.

Like pictures with your stories? Photography and writing have gone hand in hand for men such as HERBERT LANKS, whose essays and pictures covering the Honduras have been published by the *National Geographic Magazine;* dean of American photography, the late ALFRED STIEGLITZ [*see* POPULAR PHOTOGRAPHY, *July, 1947*] who has won more than 150 medals for photography; *American Photography* editor FRANK ROY FRAPRIE; or EDWIN ROSWELL SANBORN, wild life photographer and editor.

"Jack of all trades and master of none" does not hold true for Herbert Lanks, who has been a teacher, high school principal, author, lecturer, and motion picture producer! A year of foreign service with Standard Oil promoted a desire for travel. From 1932 until World War II, he made annual trips over the Pan-American highway route to the Straits of Magellan, recording life in South and Central America in pictorially illustrated books and in color motion pictures.

Both Alfred Stieglitz and Frank Roy Fraprie have received international recognition for their work in photography. Awarded medals for photography from the world's leading cities—Paris, London, Vienna, Berlin, and New York—Stieglitz received the King of Italy's special prize for a collection of work exhibited at the Turin Photo-Secession International Art Exhibition. Stieglitz, who edited *Camera Work,* a photographic quarterly, and *Camera Notes,* a photographic journal, has contributed photographic articles to technical and art journals the world over. Author of countless books on popular photography, including *Cash From Your Camera* and *Photographic Amusements,* Fraprie received the gold medal of the Vienna Photographic Society for pre-eminent achievement, as well as a medal and fellowship from the Royal Photographic Society of Great Britain.

Striking an unusual note in the photographic field is the occupation of Edwin Roswell Sanborn. Engaged in the scientific study of marine and land wild life, Sanborn has been official photographer

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of the New York Zoological Park since 1899, and the New York aquarium since 1902. Sanborn is another who combines writing and photography, for he edits the *Bulletin*, bi-monthly scientific publication.

There's a story behind the picture in the magazine and the family album snapshot. It is the story of the key industrial giants of photography—men like Eastman Kodak official DR. CHARLES EDWARD MEES and CHARLES ADAM ABEL, Photographers' Association of America executive, who brought photography from its swaddling clothes into an industry that provides employment to thousands of men and women. Author and compiler of numerous books on photographic business subjects, Abel, a nationally recognized authority on the photographic industry, is a collector on the side. In his large private collection are found many of the rarest editions of photographic books.

There's no "For Men Only" sign on the photographic profession. Women, too, play an important part. *Who's Who* describes at length the accomplishments of MARGARET BOURKE-WHITE, whose works are represented in the Library of Congress, the Brooklyn Museum, the Cleveland Museum of Art, and the Modern Museum of Art. Thousands have viewed her photomural depicting the industrial background of radio on the rotunda of the National Broadcasting Company, Rockefeller Center, New York.

The first American to make industrial photos to show the progress of Soviet Russia's five-year plan, Margaret Bourke-White later dramatically told of the valiant struggle of the Russian people with both text and photos in her *Shooting the Russian War*. As an accredited war correspondent for *Life* magazine to the United States air forces in Britain, North Africa, and Europe, she was in the front line of action in World War II. She is perhaps best known for her photographically illustrated texts—*You Have Seen Their Faces*, a portrayal of the economically impoverished South, *North of the Danube*, and *Say, Is This the USA?*

Two other ace woman photographers are BERENICE ABBOT, noted for her photographic documentation of changing New York, and MARY BRECKENRIDGE, who has combined writing, broadcasting, and photography with a smattering of politics on the side. Her *Who's Who* record reveals that she was associated with the Democratic National Committee in the pre-New Deal era, has worked for a congressman, conducted her own photographic studio, and has traveled in Africa, Labiala, Finland, and the West Indies taking pictures and writing.

Listed by *Who's Who* alongside America's prominent men and women in the older fields of science, medicine, education, these personages are but few out of more than a hundred top photographers—leaders in a growing and maturing profession. From the tiny miniatures and stiff portraits done by a handful of pioneers in the field to wirephotos, color films, motion pictures of today—photography is taking a place in the forefront of modern life.—*Elaine Silverman, New York, N. Y.*

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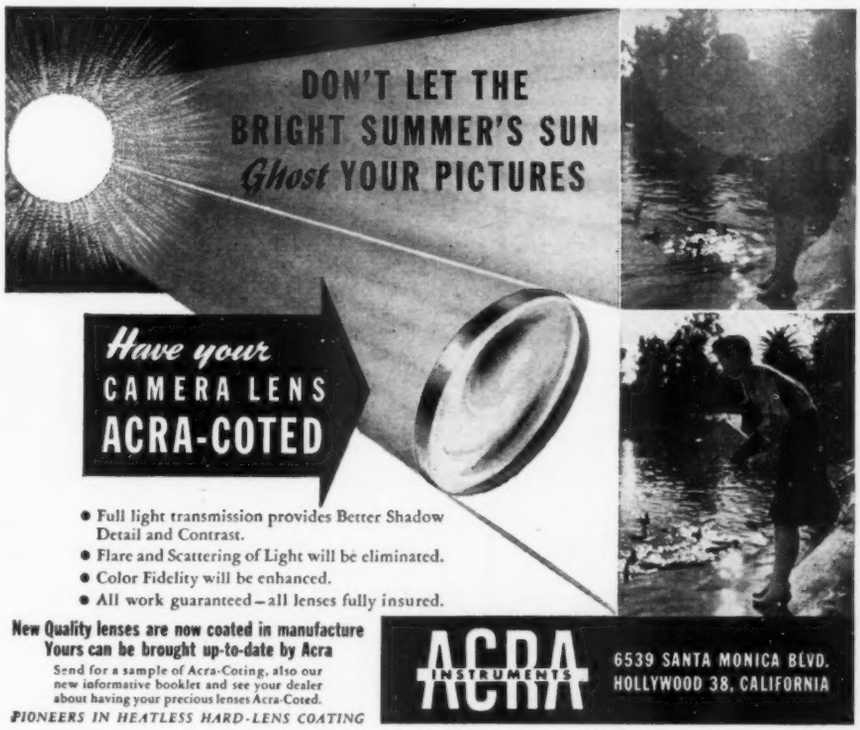

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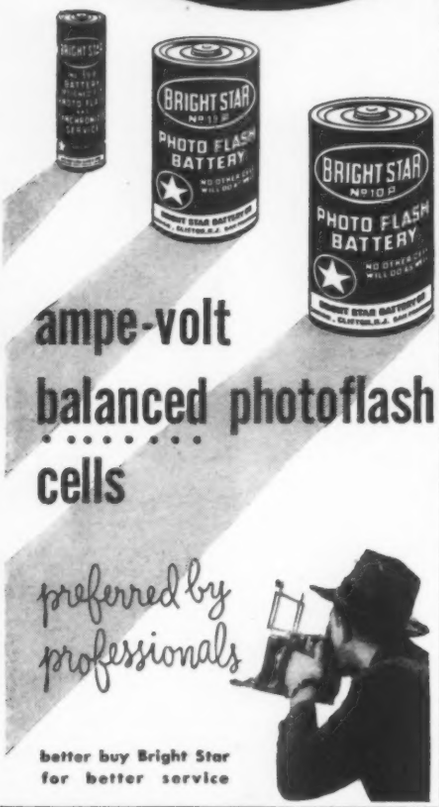

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Angle of View

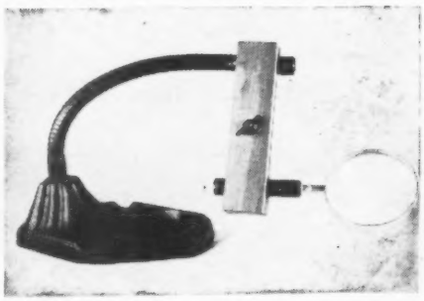
(*Continued from page* 79)

This is not to say that many of the photographs in this year's show were not good. They were. The Penn shots were first rate of their kind, and so were the Arbuses'. An Ernest Beadle solarization used in a Saks Fifth Avenue ad (reproduced) was an excellent technical tour de force. To their credit, it must be said that the best of the fashion photographers are not only excellent technicians but they are also admirably imaginative and persistently vigilant in their self-imposed task of solving and resolving the same problem. They, too, are more attentive to the traditions of all the arts than most photographers and consequently have more highly developed taste.

But even the fashion group was not especially representative. Aside from a nude from the winter issue of *Photo Arts* there were no Rawlings fashion pictures in the show. Neither were there any Richard Avedons, without whose work no show can be complete.

Among the art directors there are a few who have a healthy respect for the camera. As a club activity may we suggest a course in photography as a graphic art by such fellow members as Dr. M. F. Agha, John Peter, of *McCall's*, Will Burtin of *Fortune* and James Yates of *Holiday*.

ADJUSTABLE HOLDER FOR GLASS



Gooseneck desk lamp is easily converted into a stand to hold a magnifying glass for use in spotting prints or retouching work.

Those who have occasion to do much spotting or retouching or other close work will find an adjustable holder for a magnifying glass both useful and easy to make. All you need is a gooseneck desk lamp, a piece of wood about 6" long by 1½" wide by 1" thick, a 1½" carriage bolt with square shank, and a wing-nut and washer to fit the bolt.

First move is to remove the reflector and socket from the lamp. Next, bore two holes through the 1" dimension of the wood, about ¾" from each end. These holes should be about the same size as the lamp neck. Then bore a ¼" hole in the center of the 1½" side of the wood, for the carriage bolt. Saw the wood lengthwise down the center of the 1" dimension. Place the carriage bolt in the ¼" hole, and drive the square shank in with a hammer. Finally, complete the assembly as shown in the accompanying photograph. To increase tension in the clamp, dress down the inside of either piece of wood with a plane.—*Henry H. Stewart, Washington, D. C.*

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CONTESTS and MARKETS

CONTESTS

POPULAR PHOTOGRAPHY's 1948 PICTURE CONTEST is open to both professionals and amateurs. Prizes totalling $60,000 in U.S. Savings Bonds plus trophies and certificates will be awarded, including six prizes each month and prizes at the end of the contest. No entry fee or limit to the number of pictures submitted; both black-and-white prints and color prints and transparencies are eligible. Final closing date is October 1, 1948. For entry blank and further details on contest rules, see pages 114, 115 and 153.

OUTDOORS magazine is offering $50, $30, and $20 every month for the best three pictures submitted of fishing, hunting, camping, boating, or sporting dog subjects. In addition, *Outdoors* will pay $5 for all non-prize winners that the magazine publishes. Prints should be black and white, glossy, and should not measure less than five inches by the smallest dimension. Technical data must be included. Address entries to Camera Trophy Contest, *Outdoors* magazine, 136 Federal St., Boston 10, Mass.

THE STATE STREET COUNCIL of Chicago announces a competition for the best news feature photograph of the year depicting State Street Life. The contest is open to any photographer or camera man regularly employed by a Chicago newspaper, magazine, or news bureau. All photographs must have been published or shown as newsreels during the contest year; prints must be 11x14 and be accompanied by a clipping of the published picture or certificate of release from the newsreel. Pictures published between Dec. 1, 1947 and Aug. 31, 1948 are eligible. Prizes of $500, $300, $150, and $50 in U.S. Savings bonds will be awarded. Address entries to the State Street Council, Room 608, 209 S. State Street, Chicago 4, Ill.

FLASHSHOT OF THE MONTH CONTEST, sponsored by Wabash-Sylvania, is open to all professional news photographers of the country. The contest consists of a series of monthly competitions lasting throughout 1948. Pictures must be taken during the period of the current month's competition to be eligible for judgment that month; they should be 8x10 glossies, with complete data and caption, and sent to Flash Contest Manager, Wabash-Sylvania, 500 Fifth Avenue, New York 18, N.Y. Prize each month will be a Nastrix strap watch worth $250.

THE CAMERA magazine announces a series of contests offering awards of $100, $50, and $25 monthly for black-and-white prints. Winners of $100 prizes are eligible for $1,000 grand award at the end of the year. Other divisions and prizes are: 2x2 color slides, $1500; home movies, black-and-white or color, 8 or 16 mm, silent, $1500; color prints, $1,500. Black-and-white print competition closes 1st of every month, home movies on Sept. 1, 1948, color slides on March 1, 1948, and color prints Nov. 1, 1948. Any photographer is eligible to enter each or all divisions. Entries must be accompanied by an official entry blank. Address inquiries to General Contest Editor, The Camera, 306 N. Charles St., Baltimore 1, Md.

PSA COLOR division is sponsoring contests for color slides and prints for 1947-48 season, which are open to all color photographers. In addition to the medals and ribbon prizes, each entry receives a criticism, if requested. Entry forms are available from Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

THE NEW YORK HERALD TRIBUNE announces that it will handle the $10,000 Newspaper National Snapshot Competition in the New York area. The contest runs May 23 to Sept. 11. Top prize will be $1,500 for a single picture, judged on general interest and appeal rather than photographic technique. In order to be eligible for the nation-wide prizes, a contestant must first win one of the weekly local prizes in one of four classes. Entries in the New York area should be sent to the New York Herald Tribune, 230 West 41st Street, New York 18, N. Y.

THE WISCONSIN CENTENNIAL is featuring a photo contest open to any Wisconsin resident and sponsored by Ed. Schuster and Co., Kryptar Corp., and Curtis Circulation Co. Prizes ranging from $40 to $5 will be awarded in each of five groups; Wisconsin industry, historical scenes, Centennial activity, babies, and a special class for high school students. A grand prize of $100 will also be awarded. Pictures must be taken on Kryptar film after May 1, 1948 and must be unmounted and unretouched.

IOWA STATE FAIR announces a photographic competition open to the world and offering more than $100 in cash prizes for its 1948 Photographic Salon. Eighteen different sections ranging from action photos to still life subjects are offered in this year's classification, including a special class for colored photos. Complete premium list may be obtained from L. B. Cunningham, Secretary, Iowa State Fair, Des Moines, Iowa. Dates of the 1948 Fair are Aug. 25 to Sept. 3.

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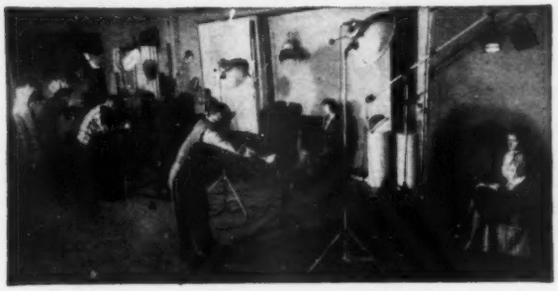

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For entry forms write Schuster's Photo Contest, N. 3rd St. and W. Garfield Ave., Milwaukee 1, Wis. Any number of pictures may be submitted; contest ends at midnight, Sept. 30.

Six Argus Filter-Photo Contests will be held during the next six months with prizes totalling $840 for amateur photographers. Pic tures submitted must be taken with a filter, though not necessarily an Argus filter or with an Argus camera. Full details and entry blanks are available at Argus dealers. The contests will continue until November.

The Second International Zoo Photography Competition, sponsored by the Nature Camera Club of Chicago and the Chicago Zoological Park, is offering prizes up to $100 in each division. Prints and slides taken in any zoo in the world are eligible] no entry fee is required and as many as six prints and six slides can be entered. Contest closes Sept. 15, and selected pictures will be on exhibit at the Brookfield Zoo, Oct. 3 to 31. Entry forms can be obtained from Ben Hallberg, 3336 Grand Blvd., Brookfield, Ill.

MARKETS

National Photo Features, 3500 Emerald St., Philadelphia 34, Pa., is in the market for 4x5 Kodachrome transparencies of attractive girls, children, animals, etc. Also needed are 8x10 black-and-white photographs, either single shot or in series, on human interest, personalities, spot news, and sports. Include return postage and release with material. Copyrighted pictures are not wanted.

International Harvester Company seeks action pictures of operational scenes in which their products are shown at work in the United States and Canada. Before submitting any prints, write to the Consumer Relations Department, International Harvester Co., 180 N. Michigan Ave., Chicago 1, Ill., for form number A-65-KK.

The Oklahoma Transporter wants photographs pertaining to automotive transportation covering such subjects as trucks on the open road, wrecks, fires, new or unusual equipment, repair shops, etc. With each photograph or series there should be a brief explanation of 50 words or less. Prints should be 8x10 glossy with release. Payment of $2 to $5 on acceptance. Send to the Oklahoma Transporter, P.O. Box 814, Tulsa, 1 Okla.

Religious News Service is in the market for photos of inspirational nature for syndication to religious press. Want scenics, family groups, seasonal shots, children at play or prayer, Bible studies, Sunday school subjects, and other church activities. Pay $5 to $10 each for those accepted. Must be good glossy 8x10 prints. Religious News Service, 381 Fourth Avenue, New York 16.

Phot-O-pinion, a survey and photographic service for trade and business papers, is seeking new correspondent-photographers. Payment is $3 per photo and 25-word legend. All work is on a definite assignment basis. When applying, correspondents should give age, experience, present business affiliation, present area in which he is now operating, and submit small sample of camera work. Enclose return postage. Address Phot-O-pinion, 49 Monticello Ave., Jersey City, N.J.

Rollans and Joseph are looking for good color transparencies, 2½x3½ and up, of babies and children animals, children and animals together, and pretty girl pictures of "Cover Girl" type and quality. Also black and white prints, 8x10, glossy, of the same subject matter. They pay 50 per cent of gross, after the sale. For information, write Clarence M. Rollans, Rollans and Joseph, 2161 Shattuck Avenue, Berkeley, California.

Finecraft Color wants transparencies 2½x2½ to 4x5 for sample and display use. Scenics, women, and children desired, and all should be vertical composition. Photo and model releases with all transparencies, which remain the property of photographer; reproduction rights wanted for one year. Will pay $5 to $10 per transparency. Address Finecraft Color Laboratories, Inc., Dept. 2, 1015 6th Ave., New York 18, N.Y.

Outdoor Photographers League, non profit organization of amateur as well as professional movie and still camera enthusiasts and illustrators, is in a position to market photo features along outdoor lines. Interested freelance cameramen can obtain specific information on OPL, types of material desired and how pix are handled and payments made by writing to OPL, 4486 Point Loma Avenue, San Diego 7, California. Sample Newsletter sent on request.

De Troy Press, Inc., 420 Grand Ave., Englewood, New Jersey, is in the market for Kodachrome transparencies of subjects suitable for calendar illustration. Material promptly returned prepaid if not usuable.

Peerless Films, Box 171, Canal Street Station, New York 13, N.Y., will buy photographs of women in sports, muscular women, women athletes, etc.

Airpixs, a division of the American Association of Aerial Photographers, needs aerial photographs, both black and white, single weight, glossy 8x10 and color, larger than 3¼x4¼ with information, price, and return postage. Send to Airpixs, Saugatuck P.O. Box 8, Westport, Conn.

Irwin W. Reed Commercial Photo Agency is in the market for 4x5 color films and 8x10 glossy black and white cheescake, glamour portraits, pin ups, colored girls, farmerettes, cowgirls, commercial fishing, marine, farm life, poultry and stock. Payment is on a commission basis, the agency deducting 25 per cent. Models' release must accompany all photos. Write to Irwin W. Reed, East Jordan, Mich.

People's Weekly, 270 North Circular Road, Dublin, Ireland, is interested in purchasing brightly written feature articles of 600 to 700 words, illustrated by four or five action or close up photographs with captions. Subjects of general appeal to the average popular magazine reader are wanted: wild life, strange peoples and customs, adventures, science, famous men, hobbies, furnishing and decoration schemes, unusual cookery recipes, etc. Suitable material is paid for on acceptance; rejects will be returned to senders at the magazine's expense.

H. B. Kappelhof Associates are planning a new syndicated house organ-type magazine which will be distributed under various titles through leading West Coast firms to their customers. They plan to pay $10 and up for photographs. Many types of readers will be reached, so that no special slant is necessary. Return postage must accompany pictures. Address to H. B. Kappelhof Associates, 638 Sacramento Street, San Francisco 11, Calif

Massachusetts Zoophilist Society is interested in purchasing any type of domestic animal interest photos and transparencies, paying from $2 to $10 each. They particularly want special interest emphasizing the rabbit and fur animals. Address submissions to Massachusetts Zoophilist Society, Ben J. Mickewitz, Secretary, North Wilmington, Mass.

New Holland Machine Company is in the market for action pictures of operational scenes in which their farm and industrial machinery is shown at work in the United States and Canada. Before submitting prints, write to Supervisor of Photography, Advertising Department, New Holland Machine Co., New Holland, Pa.

Mickewitz & Associates are looking for color transparencies of pretty girl shots ideal for calendar and art. They pay 60 percent of gross after sale. Animal and industrial slides are also in demand. Write to Mickewitz & Associates, Box 113, North Wilmington, Mass.

Peerless Sales Co., Box 171, Canal St., Station, New York 13, N.Y., wilf purchase original 16-mm movie film of sport subjects of any footage, edited or not. Wide distribution and full credit given and material promptly returned prepaid if not usable.

SOUTHWEST CLUB SPONSORS PHOTO CONTEST FOR CHILDREN

In cooperation with the local humane society, *Four States Camera Club* of Texarkana, Ark.-Tex., is conducting a photographic contest for school children, the assigned subjects being animals and birds. The competition will be judged by the club, and the humane society is donating merchandise awards totaling $40. Camera clubs in search of projects to sponsor would do well to get into similar enterprises, and the value of such work in terms of indoctrinating future club members should not be overlooked, either.

GIRL WINS FIRST PRIZE IN COLOR SLIDE CONTEST

Members of the fair sex will no doubt be gratified at the news that first prize in *The Camera* magazine's $1,500 Color Slide Contest was awarded to Ernestine M. Yaeger, of Chicago. Miss Yaeger received $500 for a 2x2-inch transparency entitled "Blue Eyes", using her cat as a model.

The contest, which closed on Mar. 1, drew nearly six thousand slides and was judged by Alfred DeLardi of *Holiday*; Franklin L. Fisher of *The National Geographic Magazine*; Wilbur H. Hunter, director of the Peale Museum, Baltimore; H. J. Johnson, PSA; and Victor Keppler, well-known color photographer.

Second prize of $100 was awarded to Rev. H. A. Bielenberg of Oil City, Pa., for his color slide entitled "Operation Crossroads." In addition to the two main prizes, forty-eight cash awards were also made.

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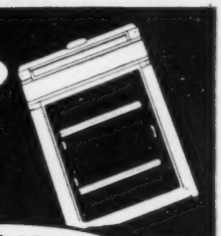

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CONTAFLEX f2 Sonnar, eveready case, like brand new, $295. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

BALDAXETTE 2 1/4 x 1 5/8, f2.9 Gorlitz, 1/400 Compur, body release, rangefinder, chrome, case, like new, $115. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

YOUR used exposure Meter saves you $8 at Minifilm towards a new one. We will allow you $8 on any meter you have regardless of make, toward purchase of any of these meters: Weston Master II, case, $31.67, GE-DW 58, case, $19.95, De Jur Autocritic, $18.50, De Jur Prof. Lifetime case, $32.50, Norwood Director, $32.50. GE-PRI, $32.50. Dept. B, Minifilm Camera Corp, 1190 Sixth Avenue, New York 19, N. Y.

CONTAX III, f2 coated Sonnar, case, practically brand new, $295. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

TELE-XENAR 360mm, f5.5, chrome, threaded mount, for Exakta, used but like new, 10 day inspection privilage. J.H. Holst, 2001 Culbertson Ave., New Albany, Ind.

2 1/4 x 3 1/4 B GRAFLEX almost new, coated Ektar FPA, 2 cut film magazines, $160. K2 Box 546, Aspen, Colorado

21CM f4.5 XENAR in Compound, brand new, $100. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill

OMEGA DII with color head, holder, filters, 135mm Kodak Projection f4.5 lens, perfect condition, $185. Korelle Reflex, Steinheil f3.5 1/25 to 1/500 speeds, case, $95. Kodak 35 R.F., f3.5 case, looks new, $65. 8" Dallmeyer f2.8 in 4x4 board, $95. Maryland Airphoto Service, Municipal Airport, Baltimore, Md.

ROLLEICORD II, f3.5 Zeiss, case, practically new, $135. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

KODAK 35, Super Ikonta, Medalist II, Eastman Magazine 8 and projector. W. Brodt, Fairmount, Minn.

B&H 21mm LUMAX, f1.9, focusing mount with viewfinder objective. For 70-153, new $75. Herman Treptow, Milltown, N. J.

AUTO Rolleiflex Accessories Duto Diffusion Disc no. "o" Proxar set II, Rolleipar II, Proxar-Bernoter. New with leather cases. De Gangi, 605 Fern St.,Yeadon, Pa.

SALTZMAN 10 1/4 projection printer, type B-9, 11-1940 excellent condition. Some missing parts but immediately available from the manufacturer. Meridith Publishing Company, 1716 Locust Street, Des Moines, Iowa

SPECIAL Values on guaranteed used and shopworn equipment, $62.90 S.V.E. Model AK 300w. 35mm Projector, with case, $49.50. $35.95 S.V.E. Model RK 100w. 35mm Projector with case, $29.50. Contax II f2 Sonnar & case very clean, $285. Ciro Alphax, case, Kalart Automatic Flashgun, $85. 2 1/4 x 3 1/4 Ann. Speed Graphic Ektar f4.5 6 holders, Pack Adapter, Mendelsohn Flashgun, Kalart Rangefinder, case, $219.50. Kodak 35 f4.5 Synchroflash, shutter, $42.50, case, $7 Kodak Flashgun, $9. Rolleiflex STD, Tessar f3.5 with case, $119.50. Zeiss Ikon 9x12 Tessar 5½" f4.5 in compur coupled Kalart Rangefinder, Mendelsohn gun, 9 holders, pack adapter, $119.50, Roll film back, $10.80. Ten day money back trial C.O.D. orders accepted. Austin Camera Co., 6021 W. North Ave., Oak Park, Ill.

IKOFLEX III Just re conditioned by Carl Zeiss. Eveready case. First certified check of $235 gets it. Walter Bone, P. O. Box 1, Jackson, Miss.

LIGHT Boom Kit $11.95. Free Literature. Project Engineering, 8126 E. Alhambra, Clearwater, Calif.

MEDALIST I, case, filters, Portrait attachment, lens shade, $180. F. Chappell, 1643 East St., Pittsfield, Mass.

LINHOF, Jap aerial "99" boxes. H. LaBelle, Int'l Falls, Minn.

KORELLE II, 2.8 Tessar, case, ext. tubes, perfect. $149. Rev. H. F. Palmer, Goliad, Texas.

1948 PHOTOGRAPHIC Equipment Catalogue free for 3¢ stamp. Johnson Photo Company, Atlantic, Iowa.

MAILING Envelopes reinforced with 200# test cardboard for mailing safety. Postpaid prices: 8 8 1/4x11 1/2" $1; 6 10 3/4"x14", $1; 10 6"x9", $1. Pla-Tex Envelopes, 942 Fifth Avenue, Coraopolis, Pa.

SUPER Ikonta B, f2.8 tessar, compur rapid, rangefinder, prewar. Excellent, case, $195. Cameron King, Gambier, Ohio.

DODGE Studio has Eastman 5.7 Portrait Camera and accessories for sale. Excellent, 37 Gravel St., Meriden, Conn.

BUILDING an Enlarger? Bellows, Rack and Pinion Bed, and Lens Board Kits. Complete for 2 1/4 x 3 1/4 and 4x5. Colorado Camera and Bellows Service, 929 17th Street, Denver, Colorado

NEW Ciroflex with Rapax shutter $70. 16mm Cine Kodak B, f3.5, $30 Skan Meter $7. All with cases. Want 8mm B&H Companion. R. Hanke, 145 Bradley, Buffalo, N. Y.

GRAFLEX, the super reflex, have a 3 1/4 x 4 1/4 with sharp Eastman f4.5 anastigmat, cut film magazine. Best offer. A.A. Merrill, 1567 Kingston Ave., Schenectady 8, N. Y.

AUTOMATIC Rolleiflex, Kine Exakta, Medalist, Speed Graphics, Ikoflex 3, Super Ikonta B, Contax, Leicas, many others, accessories etc., buy, sell or trade. Kirby, 730 Edgemont St., Dallas 16, Texas

MEDALIST I, f3.5 Ektar, case, practically new, $155. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

CAMERAS AND EQUIPMENT WANTED

WANT Fine cameras, Lens etc. Also Rollei, Leica and Contax lens and accessories, trade or pay cash. Kirby, 730 Edgemont St., Dallas 16, Texas

TOP cash prices paid for cameras and lenses. Alfred Bass, 51 Second Street, San Francisco 5, Calif.

HIGHEST Prices Paid for Leica, Contax, Rolleiflex, Rollifilm, Reflex, Movie Cameras, Projectors. Ace Camera Exchange, 136 E. 58th St., New York 22, N.Y.

LEICA, contax or Rolleiflex. Mr. Morris, 172 Martine Ave., White Plains, N. Y.

ALTMAN wants Kine-Exaktas, Contaflexes, immediate offer. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

TELYT lens for Leica. L. Rednal, 890-6th Ave., New York 24, N. Y.

ALTMAN wants Medalist II, Welturs, Bessas (with rangefinders). Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

ZEISS Movikon Camera or complete outfit. W. Alden, 617 West End Ave., New York 24, N.Y.

ALTMAN pays more, bickers less replies immediately. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

SEND us your camera today. Will send certified check by airmail immediately. Items held 10 days for your approval of our price. Free estimates, Trade-ins. Highest prices in the U.S. for photo equipment. "Cleveland's Camera Super-Market". Rothart add Reitman, 1900 East 9th St., Cleveland 14, Ohio

WANTED: 35mm Leica or Contax outfit. Write giving all details. Box 829, c/0 Popular Photography, Empire State Building, New York, N. Y.

LOOKING for Auto Rolleiflex, Standard Rolleiflex, Ikoflex II or III, or any good 2 1/4 x 2 1/4 Reflex, Box 830, c/o Popular Photography, Empire State Bldg., New York, N. Y.

WANT telephoto and wide angle lenses for Contax Camera. Box 831, c/o Popular Photography, Empire State Building, New York, N. Y.

NEED good 35mm Camera. Write in full. Box 832, c/o Popular Photography, Empire State Bldg., New York N. Y.

WANTED: Super Ikonta "B" or "C" Special. Will consider Super Ikonta "A". Box 833, c/o Popular Photography, Empire State Building, New York, N. Y.

CASH. Spot cash for cameras, lenses, binoculars, movie or still, sound projectors. Send full description by mail, or wire for prompt cash offer. Over 38 years of dependability insures honorable dealings. Bass Camera Company, 179 West Madison Street, Chicago, Ill

WANTED for Export Contax Camera or complete outfit. Camera Utilities, 890 Avenue of the Americas, New York 1, N. Y.

ALTMAN wants Leicas, Contaxs, Ektras, immediate offer. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

DAMAGED cameras, shutters, equip. Any make, highest prices paid. Chicago Camera Specialists, Room 1609, 16 N. Wabash Ave., Chicago 2, Ill

WANT 16mm pictures, projector, camera. Also Contax, Leica or Rolleiflex. Ragin, 2827 Westwood Blvd., Los Angeles 34, Calif.

HIGH grade domestic and foreign cameras and lenses in good condition. Our check in return mail same day equipment received. Send us your cameras at once. We will hold cameras 10 days for your approval. If desired, send express C.O.D. with privilege of examination. Highest prices paid. Indiana's Largest Camera Store. Capitol Camera Co., Inc., 207 W. Washington St., Indianapolis 4, Ind.

ALTMAN wants Retina II, Weltinis, Bantam Specials. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

4x5 SPEED Graphic also wide angle lens for same. A. Conrich, 645 West End Avenue, New York, N. Y.

ASK how to ship your camera C.O.D. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

PAY immediate cash for Cine Special, Filmo, other 16-35mm production and laboratory equipment. Camera Mart, 70 West 45th Street, New York, N.Y.

ALTMAN wants Plaubel Makina II-s outfits, premium. Ralph Altman, 1305 E. 63rd Street, Chicago 37, Ill.

KINE Exakta 35mm. equipped with f2 or f2.8 Zeiss or equal. Must be in first class condition, With case. Only pre war model considered. Give serial number of camera and lens. Chas. L. Bennett, 5060 Marine Drive, Chicago, Ill. phone Longbeach 8637

ALTMAN wants Rolleiflexs, Ikoflexs, Exaktas, Superbs, Rolleicords. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

35MM DEVRY Movie cameras wanted. E.O. Goldbeck, Box 1376, San Antonio 6, Texas

COMPARE my offer is all I akk. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

WANT Bolex or other fine 16mm camera, projector, sound projector. Reasonable. Dr. Pilzer, Dickson Bldg., Norfolk, Va.

ALTMAN wants Graflexs, Graphics, Linhofs, immediate offer. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

WANTED, micro-Tessar lenses in good condition. Arthur Rich, 645 West End Avenue, New York, N.Y.

ALTMAN wants Super Ikontas, premium, immediate offer. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

ALTMAN wants Bolex H-16, 70DA, Cine Specials. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

ARGUS Cameras any model, any condition. Cashier's check by return mail. Camera will be returned if offer not acceptable. Send camera to the Argus Man, P. O. Box 619, N. Hollywood, Calif.

FILMO 70E, also 4x5 Graphic with Graflex back without lens. Schrammeck, Ketchum, Idaho.

LENS, 153mm, for Kodak Ektra. Gaylord Wood, Fort Lauderdale, Florida.

MOVIE EQUIPMENT

MOVIE-MITE. 16mm Sd or Silent. 1600' capacity, special, was $295, now $195. A.C.C. Sales, Box 572, Oak Park, Ill.

T.D.C. 300 WATT 35mm Projector. Coated lens. Was $70.42, now $39.75. A.C.C. Sales, Box 572, Oak Park, Ill.

$8.95 LASALLE 35mm Slide Viewer. Complete with batteries, $2.95. $7.95 Eady AC-DC, 35mm Slide Viewer. Now $2.95. $7.50 Eady Rangefinder in meters or feet. Now $4.95. Austin Camera Co., Oak Park, Ill.

200' REEL Chest, 12 Reel & can sets a $12.40 value, special $6.95. Chest $2.95. Austin Camera Co., Oak Park, Ill.

FREE Bulletin listing hundreds of bargains in 16-35mm, Professional Equipment. Camera Mart, 70 West 45th Street, New York, N.Y.

BOLEX H-8 f1.9 Wollensak, like brand new, $235. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

EARN $8 to $10 daily with your movie projector. Details free. Metcalf (PY) 10806 Glenroy, Chicago, Ill.

ELECTRIC Movie Cameras, 16mm, Army GSAP, original condition, value $200, complete with f3.5 lens, new, $32.50, used, $19.50. Accessories available for home conversion. Free literature. Completely converted Lektro, 16mm Ready-to-Operate, $59.50 guaranteed. Magazine film for same. $2.50, includes processing. Fotoshop, Room 125, 18 E. 42nd St., New York 17, N.Y.

GOOD used 16mm sound projectors. List. Robert Salmon, 3558 S. 11th East, Salt Lake City, Utah

ONE new Lektro 16mm Camera, $65. (original price, $128.) Coptex, 150 Nassau Street, New York, N.Y.

CONVERT your entire silent Movie Equipment into a modern, perfectly synchronizing Sound Equipment with the new "Wireaway" Portable Wire Recorder. Price, $149.50. Coptex, 150 Nassau Street, New York, N.Y.

MOVIE FILMS Rented—Sold Exchanged

MOVIE Titles: Professional quality, 8mm 15 cents to ten words, extra words 1½ cents. 16mm 50 percent more. No C.O.D. Sample, dime. Maple Photo Lab., 166 Maple St., West Orange, N. J.

SILENT-SOUND films. Unusual subjects. Free catalog. Queens Cinema, 30-36 49th St., Astoria 3, N. Y.

35MM FILM. 4 Reloads $1. 36 Exposures, Plus X, Super XX. Guaranteed fast service. Kenmore Film Co., 2018 Fillmore Ave., Buffalo, N. Y.

GUARANTEED Fresh anti-halo outdoor movie film. Weston 12 Daylight loading. Processing free. Three spools double 8mm, $3.45. Six single 8mm for Univex, $4.60. Postpaid. Catalog. ESO-S, 47th Holly, Kansas City 2, Mo.

SOUND films, lowest prices. Eastern Film Supply Co., 2 Westminster Rd., Baldwin, N. Y.

FILM Swap. Trade your old films for new Titles. Free list and plan. Film Swap, 4104-P Central, Kansas City, Missouri

FILM, fast Panchromatic; 25' 8mm, $1.45; 50' 16mm magazines, $2.25; 100' 16mm, $3.45. Processing free. MK Photo, 451 Continental, Detroit 14, Mich.

SAVE $30 yearly. Send stamp for details. Bonnie's Film Club, 422 Haven Avenue, Hamilton, Ohio

UNIQUE Novelty Movies (8mm-16mm); Finest reel entertainment. Catalog and refund coupon 25¢ coin, Jack Proctor Co., Box P-161, Boston (Melrose 76), Mass.

FILM Lists Galore. 10¢, no more. B & C Film Service, 561 Michigan, Detroit 26, Mich.

THEY'RE terrific. Exiting. 8-16mm films. Illustrated list 10 cents. Charles Hyman, Box 54, Lake Geneva, Wis.

FILM Bargains. Lists free. Film Supplies. Box 121, Xenia, Ohio

MOVIE Film at tremendous savings. Kodak Super X, Gov't. stock, tested, guaranteed.16mm 100 ft., $2.95, 50 ft. Magazine, $2.50; Double 8mm 25 ft. $1.65. Super XX, 50¢ add'l. each roll. Free processing. Fast service. Photo Surplus Sales, Box A 10, 12 Duane St., New York, N.Y.

8-16 MM SOUND,silent. Large list dime,600 subjects. Many bargains. Warrington Films, 1418 Knecht Ave., Halethorpe 27, Md.

8MM & 16MM COLOR Fans. Save your originals from loss, fire, or damage thru projection. Exchange copies with friends. Kodachrome duplicates 11 cents per foot. 50 foot minimum. Hollywood 16mm Color. Agent; Cinema Camera, 3532 Sunset Blvd., Hollywood 26, Calif. Mail Orders accepted.

SUPERB Kodachrome home movies. "Atomic Fury" "Grand Canyon", "Yellowstone" "Yosemite" "Bryce" "Zion" "Petrified Forest", dozens of others. Each, 8mm., 50 ft., $6.50 (black-white $1.75); 16mm., 100 ft. $13.00 (black-white $3.50). Catalog 25¢. No COD's. World in Color, Elmira, N.Y.

PEERLESS Sales Co., Box 171, Canal St. Sta., New York 13, N. Y. will purchase original 16mm movie film of sport subjects of any footage, edited or not. Wide distribution and full credit given, and material promptly returned prepaid if not usable.

COLOR 16mm Sound Film "Fiddle-De-Dee," winner in music and arts World Film Festival, Chicago. Runs 5 minutes. Sale price, $19.75. For description and list of other titles, write International Film Bureau, Inc., 84 E. Randolph St., Chicago 1, Ill.

35MM RELOADS 36 exp. cartridges speed Eastman Pan. Tested, guaranteed 4 for $1. plus 15¢ postage. "Are", 7005 Harper, Chicago 37, Ill.

GUARANTEED 35mm film, frame numbered, Eastman Super XX, Plus C, Panatomic X, Ansco Supreme, Ultra Speed, Dupont A2 Film. 25 ft. for 75¢. 50 ft. for $1, 100 ft. for $1.85. Reloaded Cart. all Films. 36 exp., 3 for $1. 20 exp., 6 for $1.50. Dept. A, Model Film Company, 1190 6th Ave., New York, N.Y.

TWO Enlargements and negative from your moviefilm. Send frames and one dollar. Curio Photo, 1187 Jerome Ave., New York 52, N.Y.

MOVIE Film Processing. Finest Automatic Machine Processing, 8mm, 16mm. 48 hour service. Also duplicating, editing, titling, other lab. services. Send for list of prices. Fotoshop, Inc., Room 149, 18 E. 42nd St., New York 17, N.Y.

KODAK Super-X Movie Film at Give Away Prices. Gov't. Surplus but good as gold. Tested and fully guaranteed. 16mm 100' $2.95; 50' Magazine $2.50; 8mm 25' Double 8 $1.85. Processing included. Stock up for summer shootin'. Fotoshop, Room 173, 18 E. 42 nd St., New York 17, N.Y.

HOLLYWOOD Films. Kodachrome sample, $1 (refunded). Catalogs, 10¢ (refunded). Exchange your films. Send full reel and $1. Stone, Lunenburg 4, Mass.

PHOTO FINISHING

NEGATIVE Retouching by professional mail service. Pat Nowels, Box 589, National City, Calif.

CROPPED enlargements. 5x7, 20¢; 3 for 50¢; 8x10, 40¢ 3 for $1. Minimum order, $1. I.J. Besterman, 1528A Watson, Bronx 59, N.Y.

RETOUCHING protrait negatives by expert. Mail Service. Ida Portes, 630 S. Berendo, Los Angeles 5, Calif.

PHOTOGRAPHERS. You shoot, we do the rest. Complete lab. service. Portrait and Commercial. Flat rates for quantity. Bolger, 1418 River Road, Edgewater, N. J.

ENLARGEMENTS by Marvel on D.W. Paper Glossy or Matte. 4x5, 15¢; 5x7, 25¢; 8x10, 30¢;11x14, 60¢. New Negatives, 50¢. C.O.D. orders accepted. Marvel Photographic Enterprises, 1476 Seabury Place, New York 60, N. Y.

EXPERT retouching. Fast mail service. R. Daly, Box 91, Ansonia Station, New York 23, N. Y.

NO Negative? Send picture and $1 for new negative with enlarged print to Curio Photo, 1187 Jerome Ave., New York, N. Y.

ENLARGEMENTS: 5x7, 15¢, 8x10, 30¢. Negative only. Please remit with order. J. Chvatal, 11 Filbert St., Valley Stream, N. Y.

FAST quality service. Your 35mm enlarged to 3 1/4 x 4 1/2 and returned within 48 hours. 30 exp., $1.25; 20 exp., $1. Stockton Photo Service, Box 35, Stockton, Ill.

THREE prints each 8 exposure roll 40¢. Two each, 35¢. One each, 25¢. Reprints 3¢. Fred Y. Eastman, Bode, Iowa

SPECIAL, 50 reprints $1. Suburban Studio, 1410-P Bond, Rockford, Ill.

COLOR Prints, from any size transparency. 2 1/4 x 3 1/4, 50¢, 5x7, $2; 8x10, $3. Fresh Color Film. Color Studios, 1126 10th, Des Moines 14, Iowa

DELUXE enlargements from negatives. 5x7, 25¢; 8x10, 50¢. Hi-Grade Photo Service, Box 512, Haverhill, Mass.

PHOTOGRAPHERS we offer a complete photo service. Prof. Dept. H & H Photo Studio, 418 Broadway, Brooklyn, N. Y.

SOUTHERN Retouching Studios. P.O. Box 4362, Atlanta, 2, Ga. Write us for price list. 24 hr. ser. Reasonable prices. 1st class work.

ENLARGEMENTS from your favorite negatives, double weight Velour Black, 5x7, 25¢; 8x10, 50¢; 11x14, $1. Excellent quality. Burton Studios, 55-E, Roscoe, N.Y.

6 OR 8 Exp. Roll finished. Giant, 30¢; Reprints, 4¢. National Photo Service, Room 210, 20 Nebraska Street, Providence 5, R.I.

LOOK Canadians look. Lightstone Colour Print Service. 4x5, $1; 5x7, $2; 8x10, $4.Mail Transparencies to Lightstone Colour Print Service, 208 Arlington Ave., Ottawa, Ont. Please enclose remittance with order. No additional charge for postage or packing.

COLOR Prints and Enlargements from transparencies 35mm to 4x5. 2¼x3¼ White Border 50¢; 4x5 in folder, 98¢; 5x7 in Deluxe Folder, $1.98; 8x10 in Deluxe Folder $3.98. Ansco Color, Ektachrome 120 or 620 roll developed $1. 24 hour service. No C.O.D. Please. Multicolor Laboratory, Box 44 Ames Avenue Station, Omaha 11, Neb.

JUMBO or Photo Pack prints 8 exp. roll, 35¢, 16 exp. Roll 65¢. NuTone Fotos, Box 228, Pottstown, Pa.

PORTRAIT quality 5x7 enlargements 15¢, 2 for 25¢. NuTone Fotos, Box 228, Pottstown, Pa.

OIL Coloring to your specifications. Quantity discounts to professionals. Prompt service. Ryan's, 1316 S. Peoria, Dixon, Ill.

PLASTIC Statuettes made, $1. Modern Design. Material for making same 50¢. Richly illustrated folder free. Statuette Craft. Box 411, Northwest Station, Detroit 4, Mich.

35MM FINE Grain Developed and enlarged on doubleweight matte. 2¼x3¼ 18 exp., $1; 36 exp., $1.50; 65 exp., $2.50; 3¼x5 18 exp., $1.25; 36 exp., $2; 65 exp., $3.50. Marla Photo Lab., Box 123, Station P, Brooklyn 12, N.Y.

QUALITY Enlargements. Doubleweight matte paper. 5x7, 25¢; 8x10, 50¢; 11x14, $1. Marla Photo Lab., Box 123 Station P, Brooklyn 12, N.Y.

RICH, "Natural as life" oil coloring by Kremer, 5x7 and smaller, $1; 8x10, $2; 11x14, $4. Extra heads 25¢ each. Rates to studios. Kremer-Fierce Studio, 2102 Waverly, San Antonio, Texas

CUSTOM enlarging, 5x7, 25¢; 8x10, 50¢; Top quality Printone, 4x5, $1; 5x7, $2.50 also 2x3 from 16mm color, $1.50. Reese Photo Lab., 4126 Mineral Point Road, Madison 5, Wis.

ROLL Film 127 to 116 enlarged to Post Card size, doubleweight matte paper. 8 exp., 50¢; 12 exp., 75¢; 16 exp., $1. Marla Photo Lab., Box 123 Station P, Brooklyn 12, N. Y.

AGFACOLOR 35mm developed $2, mounted $3. Also prints. Flaherty, Box 17, Springfield Gardens 13, N.Y.

EKTACHROME 4x5 processed, 25¢ each. Roll $1. Get our prices on other sizes. Fine color prints. Goshen Color Laboratories, Box 564, Goshen, Indiana

SPECIALIZING 5x7 Professional Enlargements. Finest Doubleweight, cropped; 2 for 25¢. Jerome Printing Service, 1969 Jerome, New York 53, N.Y.

COLOR Separation Negatives, contact or enlarged to 2 1/4 x 3 1/4, $2 set postpaid. Ellinwood's, Norwich, Conn.

ENLARGEMENTS carefully proportioned, spotted and superbly finished by experts, 5x7, 25¢ and 8x10, 50¢. Negatives only. Please remit. J & D. Photo Service, 1727 3rd Street N.E., Washington 2, D.C.

ENLARGING Special 5x7 doubleweight 15¢ from 2 1/4x3 1/4 or smaller negatives only. Postpaid. Fairway Photo Lab., Box 1157, Coral Gables, Fla.

BRILLIANT Black & white negatives from your 35mm colorslides or 16, 8mm frames and 2 jumbo prints, 50¢. Minimum order, 2. Expert workmanship. Bell Photographic Enterprises, Dept. A, Box 7772, Chicago 80, Ill

FINE, enlarging on Opal G, 5x7, 35¢; 8x10, 60¢. 11x14, $1.25. Send negative for beautiful 7 in. cutout. $1.25. Bell Photographic Enterprises, Dept. B, Box 7772, Chicago 80, Ill

FINE Matte enlargements: 5x7, 25¢; 8x10, 50¢; 11x14, $1. Photo copies, $1. Photo Lab, 7638 12th, Detroit 6, Mich.

COLOR Prints made from all sizes Ansco, Ektachrome and Kodachrome transparancies. Also Ektachrome and Ansco Color film processing. Write for free price list. Quality Photo Service, Dept. P. Box 42, Perkins St., Bristol, Conn.

PHOTO SUPPLIES

KODACHROME 35mm 20 ex. $3.32, 36 ex, $5.25; Ansco Color 35mm, 20 ex. $2.04; 120 & 620, 8 ex. $1.37. A.C.C. Sales, Box 572, Oak Park, Ill.

CONTACT Paper 2 1/4" x 3 3/3" Azo #2, double weight. Tropically packed in boxes of 500 sheets. A natural for the photofinisher or amatuer. Specially priced for fast action. Per box of 500 sheets, $1.69. Delta Photo Supply, 690-G Third Ave., New York, 17, N.Y.

CONTACT Paper 35mm Azo, single weight glossy, f#3, 100' long. Regular perforated paper for contact printing from 35mm film. Hermetically sealed in air tight cans. Fully guaranteed, 89¢ each, 12 for $9.50. Write for special paper listing. Delta Photo Supply, 690-G Third Ave., New York 17, N. Y.

PICTURES never before possible. 35mm Tri-X film, 200 Weston daylight. Fully guaranteed. From surplus. Supplied in 36 exposure cartridges, 4 for $2.50 postpaid. Delta Photo Supply, 690-G Third Ave., New York 17, N. Y.

THRU-VISION Projection Screens. 36"x48". In sturdy automatic life up leatherette covered deluxe cases. Made of Nylon fabric, suitable for either front or rear projection. Completely weatherproof, supplied with heavy duty tripod stand. From government surplus. Brand new. Value over $60. Our special price, $19.50. Delta Photo Supply, 690-G Third Avenue, New York 17, N.Y.

RUBBER gloves. Saves your hands, completely resistant to all photographic solutions. Actually worth much more. Brand new. Our special price, $1.08 per pair postpaid. Delta Photo Supply, 690-G Third Ave., New York 17, N.Y.

INFRA Red Film. For pictures that are different. Bold and dramatic skies, obtainable no other way, 35mm 36 exposure cartridges. 4 for $2.50. 4x5 cut film, $1.49 per 2 dozen. 8x10 cut film, $4.95 per 2 dozen. Delta Photo Supply, 690-G Third Ave., New York 17, N. Y.

KODABROMIDE Enlarging Paper. 4 1/4 x 825 feet rolls. Enough for almost 2,000 4x5 enlargements. Single weight. Actual test proves its worth. Fully guaranteed. Reduces printing costs to a fraction of a cent apiece. Value over $35. Our price, $2.25, postpaid in U.S.A. Delta Photo Supply, 690-G Third Ave., New York 17, N. Y.

CHANGING Bags. Extremely large size. Suitable for handling film up to 8x10. Brand new. With double zipper protected dark chamber, rubberized material. A real bargain at this low price, $9.95. Plus 20¢ shipping. Delta Photo Supply, 690-G Third Ave., New York 17, N. Y.

EXTENSION Tubes. For any camera with removable lenses. For close-up work and photomacrography. Both movie and still camera tubes in stock. Send for free listing "X". Delta Photo Supply, 690-G Third Avenue, New York 17, N. Y.

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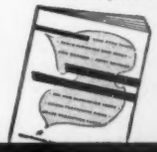

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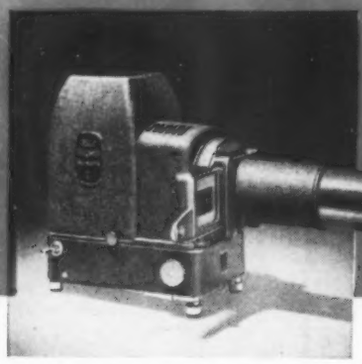

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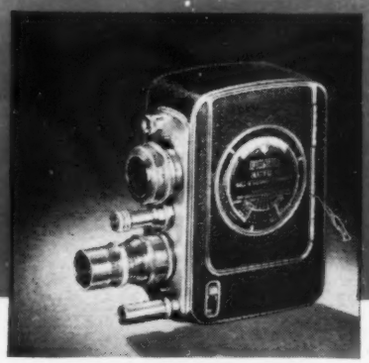

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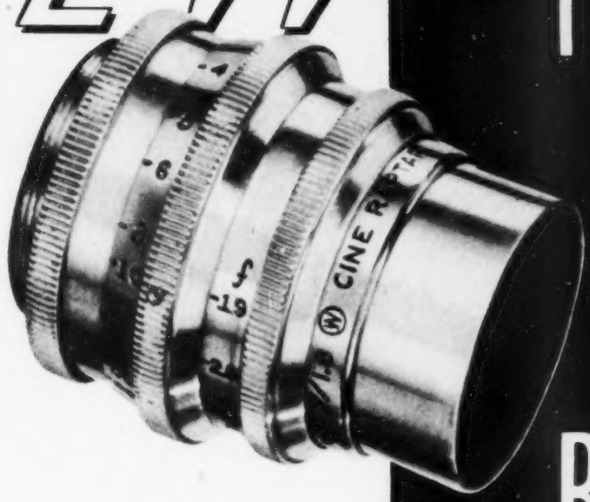

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